
Music and Architecture: a Composer's Perspective on Form, Process and Product

An analytical commentary presented

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Table of Contents

Abstract.....	i
Acknowledgements.....	iii
1. Introduction.....	1
Research Context – Relationship between Music and Architecture	
Transferable Principles	
Exploring Architecture and Music – Composers and Theorists	
2. Space and Time in Music – the sonority of space.....	12
Historical Appraisal	
Space as a Palpable Material	
The Illusion of Space	
Teleological Drive, Deterritorialization, and Planarity	
Perspective	
Intimacy in Space	
3. Architecture and Music	68
Historical Appraisal	
Carving Out a Space	
Inhabitation of Space	
Immaterial Architecture	
The Regulating Line	
4. The Sonority of the Trumpet – philosophical and musical perspectives.....	115
Historical Appraisal	
The Clarino Register and the Transferral of this Timbre to Other Instruments	
The Clarino Sonority as a Form of Light	
The Quasi-Vocal Quality of the Trumpet Sonority	
The Trumpet Sonority as a Symbol of ‘Otherness’/Quasi-Spiritual Symbol	
5. Concluding Remarks.....	138
Complete Catalogue of Works 2009-2014.....	141
Audio Material.....	145
Bibliography.....	147
List of Figure and Images.....	156
Appendix Material: synopsis and libretto (Sc. 1 and 2) of chamber opera <i>Traffick</i>	159

Abstract

This portfolio consists of fourteen compositions:

1. *on hearing light fall* (piano sextet)
2. *Woven Palaces* (saxophone quartet)
3. *Piranesi's Fantasies* (solo piano)
4. *Portrait of Marinela* (8 players)
5. *Hora Spoitorilor* (solo viola)
6. *de stamparare* (solo oboe)
7. *Fantasia on theme of Marinela* (solo piano)
8. *Caught on the Corner* (wind quartet)
9. *A Body is a Body is a Body Even So* (SSAATTBB acapella)
10. *Proprioception* (symphony orchestra)
11. *Nacre Voit* (string quartet and trumpet)
12. *Cantec Tesute* (14 players)
13. *Ikon* (solo clarinet)
14. *Traffick* – excerpts: Sc.1 *Mother(s) and Daughter(s)* // Sc. 2 *Road Kill* (chamber opera)

In these pieces I explore a variety of compositional processes and show how I aim find a rationale to realise a poetic, abstract architectural idea. Whilst there are a variety of separate 'leitmotifs' in my output there is a clear distinction between both the technical and expressive concerns that results in a hierarchical level in the compositional process.

The larger-scale, structure-specific translation of architectural spaces into my musical composition is of paramount importance whilst my interest in the trumpet timbre and a particular anonymous Romanian folk theme *Hora Spoitorilor* are material-specific, creative springboards and used more intuitively. The more technical 'environmental' concerns are a method for organising the intuitive use of particular sonorities and the melodic and rhythmic qualities of the folk tune.

Modern art and architecture deals with the sensuous relationship between space and artistic experience as well as the notion of drawing a concept of space into the work itself, not just symbolically, but experientially. In a similar way I draw on particular sonorities of the trumpet timbre, and the instrument's associations with light, by mapping these sensuous associations to my treatment of, and appreciation of, its sound whilst still continuously

focusing on architectural ideas as subjective metaphors in my work. Although each piece does prescribe its own terms, in-as-much that it stands in its own right, this thesis will look at the role of the pieces as ‘satellite’ works surrounding the final work *Traffick*. My in-depth research into particular sonorities, harmonic progressions, orchestration, and augmentation and diminution of rhythmic devices are all compositional processes that have informed my writing in *Traffick*. Each piece is also contextualised with other works of art and artistic ideas. This exchange is sometimes with painting or sculpture but most importantly for this work with architecture and philosophical writings on architecture.

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Introduction

This thesis represents a contextualising study, focused on the compositions in the main portfolio submission, as well as reflection and research on the practice that gave rise to them.

As a composer, I have always been interested in a certain interdisciplinarity of approach insofar as my concept of music is inextricably linked to a sensation of space, and extending from that, notions of architecture and what research in that area can bring to my music and those who experience it. Specifically, I also have a longstanding interest in the trumpet and its particular sonority, and whilst I recognise that it is impractical to include a trumpet in every piece that I write, it is the concept of sound and the space that it creates that originates from this instrument, which resonates with me the most. I am interested in the trumpet in as much as it is typical in (particularly religious) iconography, such as the paintings in the Sistine Chapel, where the image melds, for me, with the sonic possibilities of such a space. This example is perhaps useful in describing how trumpet iconography has been absorbed into my creative practice at a fundamental level such that it no longer matters whether the trumpet per se always appears in my work: it is the principle of the unification of image, space and sound that is its legacy for my work and provides the context for my lengthy discussion of it in what follows.

I will now set out to discuss the research that I have undertaken and establish the context in which I write before embarking on a detailed discussion of my own work in relation to these specific research findings.

Research Context – Relationship between Music and Architecture

The study of music and architecture has been a long debated and written about issue. There are many ways of thinking about music architecturally, and about architecture musically. I place myself in the first category, but experience the latter in certain spaces that likewise informs my practice as a composer. Elizabeth Martin writes that:

Architecture represents the art of design in *space*; music, the art of design in *time*. Nature continually manifests motion *in* space or motion *and* space bound together as one; it is LIFE. The properties of *space* and *time* are inseparable [...]. Space gives form and proportion; time supplies it with life and measure.¹

Although architecture and music confront similar questions of human existence in space and time, interiority and exteriority, time and duration, essentially, no one art form with its own internal principles can become another. Music and architecture are two completely different entities and disciplines and by entering into interdisciplinary study I am conscious that I am choosing to view one art form in the context of another – either a) metaphorically and abstractly or b) to effectively use architectural shapes and forms to create structure and form within musical composition. Clearly music being a temporal art and architecture a spatial one, there are some degrees of conceptual differentiation (as modes of cognition) that separate the two; this is the problem facing all interdisciplinary work: two different art forms possess their own internal laws and dispositions. Nevertheless, architecture has a pedigree of being related *structurally* to music insofar as the proportions deployed in architecture have been explicitly linked to the same proportions in music.² In order to contextualise my own work, therefore, it has been important to research this pedigree, both as a tool for self-reflection, and as a means of formulating the terms of my own approach. It is much easier to represent space in visual art forms such as architecture than it is in music as the latter is not an object and cannot signify objects.³ Music in this sense is more abstract and the things it purports to signify are not direct or objects but are simply inferred by us as listeners.

One of the implications of Duchamp's statement that "it is the spectators that make art" however, is that art has no fixed meaning; it is up to the spectators to find their own meaning.⁴ This, for me, has two significant insights: 1) Music is not like language, which communicates via a communal (shared) system of signs, whereby the signifier spoken by one individual is linked to a signified, as understood by the recipient. 2) If listeners make art, then my own interest in architecture and how it, and its principles, can relate to music is served by this premise insofar as I can assume, encourage and expect a listener to find their personal

¹ Martin, E. (1994) p.8

²For example Leon Battista Alberti, who evolved the laws of perspective in visual forms of art, also discussed the proportioning of the musical overtone series. He explicitly links the musical overtone series to proportions in buildings, such as the church of Santa Maria Novella in Florence. Alberti created a system of architecture based on the ratios 2:1 and 3:1 suggested by the Timaeus of Plato in ancient Greece and which had its basis in the musical scale. He reasoned that "what is pleasing to the ear should be pleasing to the eye." Boenke, M. 2010, p.66

³ There have been attempts to signify concepts in music, such as birdsong, or gunfire (from Clément Janequin to Olivier Messiaen) but clearly music is unable to portray definite images as painting can.

⁴ Restany, P. (2001) p.7

way around in what I consider and posit as a 3D space in my pieces. The composer and architect Iannis Xenakis himself made the statement that “[m]usic is not a language. Every musical piece is like a complex rock formed with ridges and designs engraved, within and without, that can be interpreted in a thousand different ways”.⁵ As expected, this is the ‘theatrical fall-out’ of my comparison between architecture and music; it is necessary to acknowledge that in the same way that music is not a language, music is also not a space and the timbres I set out to create are not strictly representative of, for example, light or darkness. I may use language in a way that seems as if I am describing a physical manifestation of an object or an architectural space but in fact I am just using the language of architecture as a useful comparison in order to illuminate structural and expressive concerns of my composition. Music is where, as James Tenney puts it, “the listener, and to some extent the performer, have to create their own “dramas” and interpretations”.⁶ All music depends on the perception of the listener, however, arguably music has always had a closer relationship to architecture than perhaps any other art form, and so it is from this basis that I proceed.

Following the tradition of Renaissance thinkers such as the aforementioned Alberti, from the mid to late twentieth century onwards there has been a large dissemination of research on the architectural notion of space within musical composition. Examples discussed in the literature include Schoenberg’s *Die Jakobsleiter*, Simon Bainbridge’s *Music Space Reflection*, Bartok’s *Music for Strings, Percussion and Celesta* as well as the many graphically notated, so-called ‘mobile’, scores of composers like Xenakis, Stockhausen, Crumb and Ligeti to name only a few. The long established relationship between architecture and music is perhaps most famously exemplified by Goethe’s statement that “architecture *is* frozen music”⁷ and has formed the basis for me to consolidate a body of work with a particular vision on structure and space in contemporary classical composition. This debate can be seen to inform my own praxis as a composer and some elements of it will be discussed in detail presently.

The interrelationship between music, space and time, or ‘timelessness’ for example, in the case of minimalism, reaches as far back as the pre-modern period with the employment of antiphony creating a sense of space in a composition: the antiphonal distribution of, say,

⁵ Xenakis, I. (2008) p. 260

⁶ Tenney, J. < <http://www.dramonline.org/content/notes/nwr/80612.pdf> > [accessed 6 Feb 2012]

⁷ Goethe, J. W. 1839, p.282. Emphasis added.

multiple choirs can be seen to make use of the resonant possibilities offered by the performance space (typically a church), and thus absorb architecture into the musical principle. Exploring polyphonic, votive antiphons and polychoral antiphony of composers as far back as Pérotin, Hildegard von Bingen, Guillaume Dufay, John Dunstaple and Guillaume de Machaut can even make it possible to contextualise the acousmatic art of Pierre Schaeffer⁸ as well as many of the conceptual bases of Stockhausen's work (such as *Gruppen*) that he explained in his famous essay *How Time Passes*.⁹

My own practice not only takes on board this heritage but also treats historically-established principles in a personal way. In my practice, the concept of space in the temporal art form, music, is approached by taking something concrete in an architectural structure, and translating it – or filtering it – through the specific notion of timbre. The way that I conceive of line, space, texture, surface, light and direction is through the medium of a particular instrument creating a space within a composition, a kind of aesthetic 'synaesthesia'.¹⁰ I imagine a space being carved, choreographed, inhabited or engraved with particular sonorities so the relationship between image, space and sound are unified. I imagine individual timbres as individual strands of colour that each embody a different 'weight', strength and malleability and therefore have different abilities to penetrate or project into the space. Some sonorities, such as the clarino register of the trumpet, for example, feel 'heavier' and bolder, more powerful, whereas other sonorities, such as a low piccolo or horn for example, are softer, mellower and omit a more intimate light. I must emphasise that these are personal and highly abstract, poetic even, sensations but the result, for me, is a sense of deep breathing within a space that brings the space to life as it is 'coloured' and 'lit' with these different timbres. As previously mentioned, my discussion of the trumpet is to be understood as establishing a principle, not a rule. The research here is valid because it contextualises my treatment of small, individual details in the context of larger 'canvases'. As I see it these details work like the trumpet lines in major paintings which, in reality, means that the same principles hold regarding small details reflected in the wider space no matter which instrument I am writing for.

⁸ The term acousmatique was first used by the French composer, and pioneer of musique concrète, Pierre Schaeffer. In acousmatic art one hears sound from behind a "veil" of loudspeakers, the source cause remaining unseen. The term has also been used by the French writer and composer Michel Chion in reference to the use of off-screen sound in film. More recently, in the article *Space-form and the acousmatic image* (Smalley, D. 2007, pp.35–58), composer and academic Denis Smalley has expanded on some of Schaeffer's acousmatic concepts.

⁹ Stockhausen, K. (1959)

¹⁰ Messiaen's coloured-hearing synaesthesia is a well-acknowledged and written about issue. He showed that colour could be a structural and fundamental element in music. In some of his scores he notated the colours in the music (notably in *Couleurs de la cité céleste* and *Des canyons aux étoiles*) to aid the conductor in interpretation rather than to specify which colours the listener should experience. Bernard J. W. 1986, p.41

Music that draws on register and timbre of instruments in order to ‘represent’ or draw a concept of space into music has been considered by several contemporary composers. Brian Ferneyhough’s *Carceri d’Invenzione I* provides an example of extreme registral lines and was conceptually based on Giovanni Battista Piranesi’s etchings of imagined surrealist prisons (*Carceri d’Invenzione*) from the mid Eighteenth century. There, the lines of the paintings appear to travel beyond the page itself.¹¹ In the music that I write I aim to capture and create an audible darkness and light that represents a particular visual and / or spatial awareness of striking shapes or acoustics of buildings that I admire and one of the motivating aspects in my formation as a composer is the particular timbre of the trumpet. I will focus the following discussion on setting out why I deploy the timbre of the trumpet to achieve this and in doing so show how, once understood, this principle can be transferred to other prominent instruments for which I create lines and spatial awareness as I first did with trumpets.

In my practice I write for most instruments, whilst observing their particular traits, as though I am writing for the very special clarity of the trumpet. My particular interest in composition for trumpet (or including trumpet) and the iconography, cultural and spiritual meanings associated with the instrument derives from its piercing, easily directed timbre and tremendous carrying power in the clarino register. I choose timbre like an architect chooses building material and the music that I write needs a physical presence and intensity that, for me, is embodied in the sonority of the trumpet timbre. When listening to a trumpet it has a physical impact on my body and directly penetrates into the space unlike any other instrument. It is therefore less important to me to explore the scientific properties of the acoustics but rather the abstract, sensuous experience of the sound. The trumpet can easily play powerful ascending lines that are clear, strident, bright and pure but it can also produce a tight strained and evocative sound in its high tessitura that, for me, has an ‘imperfect’ and ‘rough’ quasi-vocal, human quality. It is for these reasons that it has physically devastating, ‘physical’ impact on me and therefore why I am so attracted to abstractly using this timbre in my work whether I am writing for the trumpet or elliptically re-creating the sound on another instrument(s). Works including Handel’s *Ode for Cecilia’s Day*, G. Viviani’s *Sonata Prima*, through to passages in contemporary trumpet works such as Sir Peter Maxwell Davies’ *Trumpet Sonata*, Peter Eotvos’ *Jet-Stream*, Tobias Broström’s *Lucernaris* and John Rodger’s *Glass* all come to mind.

¹¹ Ferneyhough, B. (1995)

Many composers throughout history have used the trumpet in strident fashion, drawing most probably in many cases on its longstanding iconographical history in visual (often Biblical) art,¹² for example, the visual art of Luca Signorelli's *The Resurrection of the Flesh* (c.1500) and Michelangelo's *The Last Judgement* (1537 to 1541). Signorelli's trumpets point to the detailed state of humanity below and create strong lines in the painting, whereas Michelangelo's trumpets are only a small part of the picture requiring the eye to scan for them as if they are intentionally masked or hidden. Perhaps the positioning and size of the angels and their trumpets are not intended to indicate a direct path through the painting, but serve to separate the space between Christ and the damned. The positioning of these trumpets pointing in a variety of directions slows our pace, providing us time to conceptualise the images whilst simultaneously changing how we perceive the architecture of the painting and in doing so perhaps attunes us to Michelangelo's own imaginative vision that so clearly prevails in this painting.

My research, whether in musical repertoire, visual art or literature, assesses how the qualities of the trumpet have been used and to what effect. I particularly focus on how effectively these qualities of the trumpet can or cannot be represented in the music that I write without the reliance on actually using a trumpet itself as well as looking at how the trumpet timbre can be used to bring structural or textural *perspective* into the music I am writing. This has been of great importance because the sonority of the trumpet and the concept of the trumpet sound are often inseparable. I have researched the spaces that artworks inhabit and found that the environment in which a work is located influences my encounter with a painting (or other art form), acting both as a kind of 'extended frame' that draws me into the work itself and as a reflection of its form. The location of the artwork and the work itself become inseparable. In music, the trumpet often features in contexts that are themselves enhanced by the space in which a performance occurs. The trumpet acts like a crucial line of perspective in a painting

¹² The trumpet has an important role in the Bible. This is clear in passages such as Exodus 19.16: "On the morning of the third day there was thunder and lightning, as well as a thick cloud on the mountain, and a blast of a trumpet so loud that all the people who were in the camp trembled." Jesus himself in speaking of the end said: "Then the sign of the Son of Man will appear in heaven, and then all the tribes of the earth will mourn, and they will see 'the Son of Man coming on the clouds of heaven' with power and great glory. And he will send out his angels with a loud trumpet call, and they will gather his elect from the four winds, from one end of heaven to the other." (Matt. 24:30-31). The apostle Paul says: "For the trumpet will sound, and the dead will be raised imperishable, and we will be changed." (1 Cor. 15:53). And again: "For the Lord himself, with a cry of command, with the archangel's call and with the sound of God's trumpet, will descend from heaven, and the dead in Christ will rise first. Then we who are alive, who are left, will be caught up in the clouds together with them to meet the Lord in the air; and so we will be with the Lord forever." (1 Ths. 4:16-17). The image of a final apocalyptic trumpet blast is a powerful one and it is little wonder that it has been a tremendous influence within intellectual and cultural traditions of Western music history; perhaps the most direct musical example is that of Handel's *Messiah* but there are many other associations of the trumpet as an instrument of praise and celebration (1 Chronicles 13.8, Leviticus 25.9), for use to raise an alarm (Numbers 10.2, Ezekiel 33.2-6), as well as Holy preparation (Psalms 81.3); many works use a variety of these meanings as inspiration such as Monteverdi's '*Orfeo*', Mahler's *Symphony No. 2*, Berlioz's *Grande Messe des Morts*, Faure's *Requiem*, Messiaen's '*Couleurs de la cité céleste*' and '*La Transfiguration de Notre Seigneur Jésus-Christ*', Britten's *War Requiem*, James MacMillan's *Triduum*, Harrison Birtwistle's *Last Supper* and *Ritual Fragment*, Tavener's *Veil of the Temple* and *The Apocalypse*, and Ives *Unanswered Question* to name only a few.

(like those mentioned above) – it radiates out into the viewer's (i.e. listener's) real space. In the music that I write I introduce this sense of space, and the situation of detail (for example, the trumpet detail in Michelangelo's *The Last Judgement*) in that space, to maximise its signifying power, and to capture and expose particular detail in my music even when the piece itself is for a very large-scale ensemble or orchestra (essentially, bringing out the detail in the space). Detailed musical examples of this technique are given throughout this thesis.

Brian Ferneyhough writes about his *Carceri d'Invenzione I*:

Sensing boundaries - their contour, consistency, flexibility-forms the basis of our picture of the yet-to-be-experienced. The organisation of a network of such limits was the point of departure, the experience of form as the organised momentary illumination of a multitude of intersecting constructive and destructive currents was the goal [...] Processes are set in motion, structures momentarily revealed with the principal aim of allowing their own erasure, curtailment or decay, thus setting free energies whose recapture and reformulation form the central thread of compositional consistency along which the work irregularly feels its way [...].¹³

The intervening space between extreme (high piccolo and low trombone) registers is clear right from the opening bars of Ferneyhough's piece and emulates the cavernous spaces in Piranesi's drawings. In a similar way I also seek to stretch the limits of the imagination and interlock large surfaces whilst playing macrocosm and microcosm off one another, but with particular attention to the intricate details of corners and shafts of light within the space of monumental structures. In the following chapters I will discuss more specifically how I relate these intricate details of a building to the issue of situating a tiny instrumental detail in a large space in my work so that the focus is brought onto a small detail.

Whilst ratio is important in the history of architectural interrelationship with music my own approach is to take something concretely fashioned in an architectural structure that translates musically in a more abstract, philosophical or aesthetic manner.¹⁴ My interest in architecture is made manifest by means of a visual and spatial awareness of striking and abstract shapes or through the play of light and shade on certain structures. That is to say that I am more

¹³ Ferneyhough, B., cited in Hayes, M. (1983) pp. 30-33

¹⁴ Whilst ratio and proportion, for example as manifest in the Golden Section or Ratio, do not directly inform my writing I am mindful of their importance – which of course is fundamental to early musical theory and the relationships that obtain between pitches – to early philosophers such as Plato and the later research of Alberti (covered also in writings of Goethe) on proportion in architectural design and perspective. I am also aware of the influence of Classical architecture of ancient Rome and Greece on Renaissance architecture (a time when trumpet iconography, incidentally, was notable in visual representations, such as frescos in churches), and the discoveries and innovations that were made in architecture at this time; I think, in particular, of Brunelleschi's design for the dome of the Florence Duomo. (King, 2000, pp.1-11).

interested in musically translating my sensory engagement with the rhythm of repetitive patterns, the placement of windows and arcs, particular moments of symmetry and balance, syncopation, interruption or cacophony and the phasing, pulsing, swelling nature of movement different sections of a structure than I am with the Renaissance ideal of the Music of the Spheres and a symbolic relationship between the arts and proportions in nature found in writings from musicologists such as the Hungarian Erno Lendvai, in which he analyses the proportional (spatial) concept of the golden mean, applying it to the temporal frame of the music he studies; for example, he suggests that major points of change or transformation are to be found at golden sections in music like Bela Bartok's *Concerto for Orchestra* congruent with the Renaissance understanding of architecture and music's interrelationship.¹⁵ I however see architecture more like a score that has to be interpreted by a community; when I leave a building I have a memory of a temporal journey and I rely on poetic emotion to convey artistic purposes in my music and to display the freedom of creativity in my mind. For me a building is not about golden section or ratio but linked to phenomenological, subjective concepts of character, atmosphere and unique environmental conditions that I can represent musically.

Exploring Architecture and Music - Composers and Theorists

Composers including Simon Bainbridge, Luciano Xenakis, George Crumb, Luciano Berio, John Cage and Morton Feldman have specifically chosen to use architecture as stimulus to understanding the concept of space that they have created through the medium of music. My research has led to me to try and further understand how, and why, certain composers have made use of architecture and as a result, I have explored how to capture emotional, spiritual or physiological reactions to certain types of spaces (open empty rooms, old ruins, cathedrals, towers, marshlands) in musical sound / spatial awareness and structure in my music. I try to re-create an abstract representation of these particular atmospheres in my music with the intention that the listener, and performer, can appreciate and become enveloped within despite the temporality of music. At times this requires the employment of compositional devices such as resonance, echo, delay and silence (but without the aid of electroacoustics) whilst on other occasions I rely more on the consonant or dissonant quality of particular harmonic sequences and/or intervals to create a sense of nearness or distance. I am, in effect, drawing on the principles of ancient antiphonal techniques but modernising them in the

¹⁵ Lendvai, E. (1991)

context of new music; in my view music starts with infinite imagination but at the end comes down to finite (if not spatial) boundaries.

This complementary thesis will be divided into three further chapters (2. Space, Time and Music – 3. Music and Architecture – 4. Sonority of the Trumpet) (followed by some brief concluding remarks) that will offer an examination of the varied intensity of space and timbre in the field of music and architecture from the perspective of the originality of my own position as a composer. I will present reflection on my own works drawing on the perspectives I have absorbed from my research in order to contextualise my own practice and in doing so will address the following contextual framework:

- (i) Philosophers of architecture and music: historical perspectives (Johann Wolfgang von Goethe, Eduard Hanslick, Wayne D. Bowman, Elizabeth Martin, Daniel Albright, Jacques Derrida, Galia Hannotch-Roe, Gilles de Bure, Gaston Bachelard, Juhani Pallasmaa, Italo Calvino, James Tenney, Pierre Restany and Jonathan Hill)
- (ii) Writings and / or published interviews with architects (Le Corbusier, Iannis Xenakis and Daniel Libeskind)
- (iii) Writings on and/or published interviews with composers (Olivier Messiaen, Bela Bartok, Iannis Xenakis, Karlheinz Stockhausen, La Monte Young, Brian Ferneyhough, Harrison Birtwistle, Oliver Knussen and Simon Bainbridge)
- (iv) Philosophy behind the spatial and conceptual art of Umberto Boccioni, Paul Klee, Marcel Duchamp, Charles Jencks, Julio Gonzalez and Donald Judd

The survey of architects, philosophers and composers, alongside the selected compositions in this portfolio (figure 1.1), include both works that have been of primary influence towards my work as well as works that I feel contextualise my area of practice. For example, the topics of discussion and trends explored by sound artists or composers that work in the field of

acoustic ecology, urban soundscapes, sound art and ‘total environments’, such as La Monte Young, Janek Schaefer, Murray Schafer, Edgard Varèse serve me well in refining my artistic practices even though the results are often vastly different from my own creative output. I will be looking too at composers who respond to visual stimuli or/and architectural space by relying on a particular instrument’s connotations; in particular I think of the stark contrast between composers such as Messiaen, and his response to visual stimuli such as the stained glass at the Saint Chapelle (*Et Exspecto*), in which the play of light and iconographical considerations are inevitably brought to bear, and Stockhausen, who professes no such faith but speaks of cosmological concerns and regularly uses the trumpet in a prominent role.

Any portfolio of fourteen pieces written over a six-year period will inevitably contain within it a high degree of diversity. Equally inevitable, however, is the fact that common themes and preoccupations will emerge between the pieces. I began working on ideas and material for *Traffick* at the beginning of my doctorate and have since become absorbed in the world of this Romanian folk theme and the possibilities it offered in conjunction with my desire for creating allusions of different three-dimensional spaces; at times I have endeavoured to write for instruments, in a quasi-trumpet manner, and use this theme to carve out and create the space itself whilst at other times I have attempted to embed particular details of the theme within a particular space and therefore create contrasting perspectives within that space. Instead of going through the portfolio chronologically I have therefore found it more useful to discuss elements of each work throughout the following chapters according to a) the specific use of the Romanian folk theme, b) the research context that I feel best describes the reasoning behind the work, and c) the connection between a particular piece and the opera *Traffick*; some works, for example *Piranesi’s Fantasies*, therefore serve as preliminary research into working with concepts of architecture and space whilst other works, for solo instrumentation such as *Hora Spoitorilor, de stamparare, Fantasia on theme of Marinela* and *Ikon*, show development of the material for the opera and how I choose to employ the trumpet timbre to re-imagine and discover the Romanian folk theme on many different instruments.¹⁶

¹⁶ The libretto of the first two scenes and the synopsis of *Traffick* can be found in the appendix material, reproduced with kind permission of the librettist Nic Chalmers.

Title	Yr of composition	Duration (c.)	Forces
<i>on hearing light fall</i>	2009	10'	Piano sextet
<i>Woven Palaces</i>	2010	10'	Saxophone quartet
<i>Piranesi's Fantasies</i>	2010	7'	Solo piano
<i>Portrait of Marinela</i>	2011	5'	Fl /db picc., Bs Cl., Perc., Hp., Vln., Vla., Vcl.
<i>Hora Spoitorilor</i>	2012	3'	Solo viola
<i>de Stâmparare</i>	2012	4'	Solo oboe
<i>Fantasia on theme of Marinela</i>	2012	5'30''	Solo piano
<i>Caught on the Corner</i>	2012	13'	Wind quartet
<i>A Body is a Body is a Body Even So</i>	2012	2'30''	SSAATTBB
<i>Proprioception</i>	2012-13	15'	Orchestra - 3.3.3.3/4.3.3/timp/perc/strings
<i>Nacre Voit</i>	2013	4'	String quartet and trumpet or clarinet in B \flat
<i>Cantec Tesute</i>	2013	6'	Large mixed ensemble (14 players)
<i>Ikon</i>	2013	9'	Solo clarinet in B \flat
<i>Traffick – excerpts</i> <i>Sc.1 Mother(s) and Daughter(s)</i> <i>Sc.2 Road Kill</i>	2013-14	25'	Chamber opera
	TOTAL	c.119'	

Fig 1.1 - list of works in portfolio

Space and Time in Music – sonority in space

“We hear space with our ears” ~ Xenakis¹

Using space as a structural property has many ramifications due to the temporality of music. I use space in this way (to be defined and explored below). I am obliged to not only deal with how music inhabits space but also whether the very concept of space can be absorbed into the listener’s musical experience as well as the structural concepts from which my music arises.

I use space as a palpable concept to work with. I want to mould it, explore it in three dimensions, break it down and reassemble it whilst assuming a kind of proprioceptive (the ability to sense stimuli arising within the body regarding position, motion, and equilibrium) inhabitation of it. I feel that what I am attempting to assimilate in music is close to how materials are used in the plastic arts, that is, materials that can be moulded or modulated in some way, often in three dimensions; I want to mould and re-imagine space as a material within my art form. To achieve this I rely on thinking in layers (foreground, middle ground, and background) within the orchestration of material as well creating discreet differences between repetition and difference that work together within a singular work. It is about combining simple and dominant rationality, homogeneity and a heterogeneous / diverse arrangement of differences to create an often-cyclical musical structure that a listener stores in their memory and to give a sense of familiarity, orientation and belonging. All music may be understood to unidirectionally ‘pass’ a listener so it is important to mould the structure of a piece of music to regulate a sense of relative tension opposed to space.

Historical Appraisal

For all the discussion of music in space, and space in music, its temporality (the fact that as an experience, however spatially conceived or notated, it unfolds in time) must be considered

¹ Xenakis, I. (2008) p.144

in tension with this constantly. Edward A. Lippman, author of *Progressive Temporality in Music*, discusses musical experience and states that:

the feeling that music is progressing or moving forward in time is doubtless one of the most fundamental characteristics of musical experience; yet it manifests such a remarkable range of variation in its quality that at times it seems absent all together. [...] Before trying to account for the genesis and significance of musical motion in time, [it is important to] examine it with respect to its perceptual dimensions.²

Lippman also discusses temporal progress in terms of continuity opposed to harmonic or melodic succession itself:

most puzzling of all is the preservation of the temporal succession and rhythmic properties of a phrase that has been converted into a spatial pattern [because] the immediacy of recognition and comparison would disappear, and with them the coherence of music. But physiological speculation apart, the comparison of present perception with what has been retained is doubtless the most fundamental process of musical form, and underlies in particular the experience of progression through time, whether of continuity, of propulsion, or of logical consecution.³

Of course, thinking about how music can inhabit a space or how musical succession can be preserved spatially is not a new concern. Aware of the sound delay caused by the distance between opposing choir lofts, Renaissance composers began to take advantage of early churches, built by Renaissance architects, and design works in which singers could be placed in different positions around the building.⁴ Jonathan E Glixon refers to “acoustical experiments, in which repertoire, including chant, single-choir polyphony and *coro spezzato* works, [was] sung in eleven churches of various types [...] built by the Renaissance architects Mauro Codussi, Jacopo Sansovino and Andrea Palladio”.⁵ The experiments were designed to better understand the performance practice and acoustic results that were possible in important Venetian Churches and Glixon acknowledges that research into this phenomenon, although limited, has “[introduced] an entirely new interdisciplinary methodology for studying the [sacred musical] sound world of the Renaissance”;⁶ generally

² Lippman, E. (1984) p.121

³ Ibid., p.141

⁴ Reese, G. (1954)

⁵ Glixon, J. (2010) p.1369

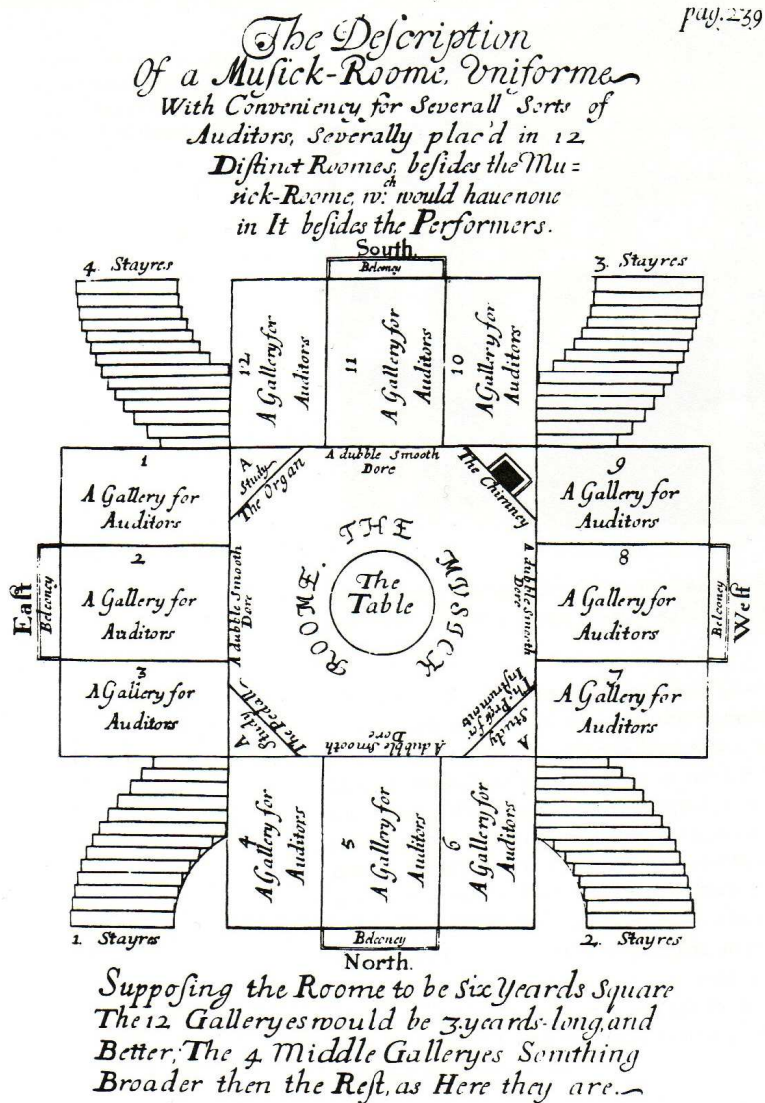
⁶ Ibid., p.1370

choirs in the late Renaissance and Baroque eras were relatively small and performed in sub groups separate from one another. Composers such as Giovanni Gabrieli are especially known for writing in this style of performance known as *cori spezzati*—literally, separated choirs. In a similar way to that exhibited by certain paintings that make use of the space effectively (such as the Sistine Chapel) I, too, found that both a sense of visual and aural correlates and strengthens the link between my treatment of sound and spatialisation. As I look at a painting the direction in which my eye is propelled forwards and backwards is influenced, often controlled, by the artist's use of space and placement of lines. It is a temporal experience and for me this presents a similarity with musical composition in-as-much that the comparison of present perception with what has been retained is a fundamental process in how I structure space in the music I write.

Image II.i (below) shows a plan for an 'ideal music room', dating from 1676, taken from Thomas Mace's *Musick's Monument*; Mace proposed piping sound through tubes from the musicians to the listeners outside of the room where the musicians were performing.⁷ Also, in his publication, *Le Nouvel Opéra de Paris* (1875-1881), the architect Charles Garnier designed the numerous rooms and facilities of *Le Théâtre* to form a wonderfully integrated plan of progressive spaces. I am particularly interested in this because Mace's intention was for each aspect of the building to be considered in a sequence that allowed the spectator to build a personal experience as they explored the building. I feel his treatment of space and sound is not that dissimilar to how I attempt to metaphorically 'carry' a listener through a series of spaces in my music that each give rise to different emotional states and characteristics.⁸ Each musical environment has its own unique 'fingerprint' which is affected by a different harmonic language, textural layers, or through the combination of specific timbres that, for me, either denote openness or a sense of containment. I will explore these examples in detail throughout the following chapters.

⁷ Forsyth, M. (2004) p.168

⁸ Some of the issues that I have been talking about, from the Baroque through to the 18th and 19th centuries, are still challenging artists today. Susan Phillipsz' Turner Prize (2010) winning work *Lowlands Away* was three recordings of a Scottish song, originally performed beneath three bridges over the River Clyde, played on a CD player in an empty room at Tate Britain. By doing this Phillipsz used space and resonance to create a sound source in time, and then on a second level, the use of the space comes into play when it is played back at the Tate. Similarly, Stockhausen's *Gruppen* (for three orchestras placed around the audience) and Boulez's *Rituel in memoriam Bruno Maderna* (for orchestra in eight parts) are apt examples of works that have needed room plans to make use of space as an integral part of the composition.



2.2
Plan for an ideal music room,
from Thomas Mace's *Musick's
Monument*, 1676. Mace pro-
posed piping sound from the
musicians to the rear listeners
through tubes, on a similar prin-
ciple to Kircher's horns. (British
Library)

Image II.i: Thomas Mace's *Musick's Monument*⁹

The concept of space in music is, of course, something that many composers since the Renaissance era have also carefully considered and built into their work. Composers in the late 1950s and 1960s, such as György Ligeti, Iannis Xenakis, Morton Feldman, John Cage, Pierre Boulez, Karlheinz Stockhausen and La Monte Young, amongst others, were writing in a post-serial experimentation and early electroacoustic music era which necessitated dealing with the question of time. Consequently this brought to the forefront what a concept of 'space' in music might mean and compositions often show how the ateleology of musical

⁹ Forsyth, M. (2004) p.24

material can be used positively as an integral structural concept even within the temporal art form of music.¹⁰

In his analysis of La Monte Young's work, Daniel Albright describes "artworks [which] often run incongruent to their spatiotemporal orientation: paintings transgressing the "decorum of space" by attempting to depict action within their frozen frames, and poems transgressing the "decorum of time" through an overabundance of adjectives and a dearth of verbs."¹¹ Albright goes on to discuss the ways in which various artists have broken through and blurred the boundaries often erected between the respective arts and believes that Young's works exemplify this, on account of his agenda of "getting inside the sound": the result is work that conflates the temporal with the spatial.¹² Albright also considers the concept of teleology, or goal-directedness, and in the last chapter, 'After Teleology', argues that even Young's most temporally static, spatially oriented works have an element of teleology, grounded not in the music's temporal unfolding but in its mystical aspirations; rather than "attempting to represent a moment of climax or culminated action, Young tries to demolish the "decorum of time" by holding a single note for minutes or even hours, challenging the resolute perpendicularity of melody's horizontal *nacheinander* and harmony's vertical *nebeneinander* [...] he does not treat music as atemporal; rather, he posits its *inherent* spatial orientation".¹³ I find the idea of 'getting inside the sound' very relevant to my own practice as it is not just music that can be inherently spatial; as well as architecture there is a possibility of real experience of space in various art forms. In particular, the idea of 'getting inside the sound' is about spatio-temporality, creating unity across a succession of events and the evolution of timbre through the life of a piece. In my work this

¹⁰ Although the subject of ateleology sometimes has negative connotations, due to theorists like Theodor W. Adorno who invoked terms like *hypostas* to describe musical space, my concern with space is an experiential consideration rather than the critical or polemical context of teleology; the loss of the teleological drive to the cadence as in diatonic music prompts re-evaluation of space.

¹¹ Grimshaw, J. (2011) p.174

¹² I am aware of the heavily loaded nature of the term 'deconstruction' in relation to the concept of space, after Derridean post-structuralist methodology, but some concepts of deconstruction and the abstraction of time, applied in the musical field, suggest a parallel transgression of 'the decorum of time'. For a short time, composers including Pierre Boulez and Karel Goeyvaerts gravitated towards 'authorless creation' or total predetermination in works such as Boulez's *Structure 1a* for two pianos, and Goeyvaerts' *Sonata* (Sherratt, Y. 2002). The post-structuralist movement, and the ideas of deconstructionism written about by philosophers such as Jacques Derrida, has great significance with respect to the theories of the French literary theorist and philosopher Roland Barthes. In his essay *The Death of the Author* Barthes writes: "As soon as a fact is narrated no longer with a view to acting directly on reality but intransitively, that is to say, finally outside of any function other than that of the very practice of the symbol itself, [a] disconnection occurs, the voice loses its origin, the author enters into his own death, writing begins. [...] Did [the author] wish to express himself, he ought at least to know that the inner 'thing' he thinks to 'translate' is itself only a ready-formed dictionary, its words only explainable through other words, and so on indefinitely. [...] To write is to reach that point where only language acts, 'performs', and not me". (Barthes (1977) pp.142-146)

¹³ Grimshaw, J. (2011) pp.174-175

multidimensional perspective is at times achieved through a sense of ritual and formality (where I rely on the use of a refrain to give a sense of return to ‘home’) whilst at other times my composition of a melodic line is more area-orientated and the fluctuation in timbre creates an element of teleology. I will explore these examples in detail with relation to my own work in the following sections: Teleological Drive, Deterritorialization and Planarity, and Inhabitation of Space (chapter 3).

The mid-century trend, however short-lived, towards compositional methods in which development was subsumed into rotations of series in several parameters prompted Stockhausen’s iconic article ‘*How Time Passes*’ (1956). Stockhausen referred in particular to his compositions *Zeitmasse* (*Time-measures*), *Gruppen für drei Orchester* (*Groups for three orchestras*) and *Klavierstück XI* and opens by arguing that “[m]usic consists of order-relationships in time; [...] We hear alterations in an acoustic field: silence – sound – silence, or sound – sound; and between the alterations we can distinguish time-intervals of varying magnitude [...] called *phases*”.¹⁴ I view these ‘phases’ as demarcations of space which are reinforced by Stockhausen’s decision in *Gruppen* to use three orchestras that surround the audience, creating an architecture, in effect, of its own, in performance. Stockhausen’s trait for developing concepts of spatialisation in his works “was principally motivated by the compositional requirement of keeping simultaneously played yet musically separate passages distinct from one another”.¹⁵

Of course, another manifestation of space and three dimensionality in music was envisaged through mobile form,¹⁶ which emerged at least in part as a response to the trend towards total predetermination. Galia Hanoch-Roe, author of *Musical Space and Architectural Time*, defines a musical score as a “medium that facilitates the passage of music from the

¹⁴ Stockhausen, K. (1959) p.10

¹⁵ Kurtz, M. (1992) p.80

¹⁶ *Klavierstück XI* however, in the form of a mobile score, similar to *Momente* where performers and conductors take control over the structure of the piece with varying degrees of performative freedom, derives from something that reconceives space in music and visually demonstrates a score three dimensionally thus representing it in an ‘area orientated’ way. Typically the three dimensions of measurement are vertical (height), horizontal (length) and depth but in graphic scores such as Earle Brown’s score *December 1952* he explores the vertical, horizontal and the temporal, that is of or pertaining to time, and invites the performer to understand the figure as a mobile. Again, this is typical of this period, and arises from Henry Calder’s invention of the mobile, which fascinated musicians because of the spatial possibilities that it offered. *December 1952* is therefore a picture of the mobile at one point in time and it is up to the performer to imagine the movement of the mobile.

composer's imagination to physical reality [...and] is composed in >>frozen time<< (rather than 'real' time of a performance), allowing the deliberate suspension of time."¹⁷ What appeals to me here is not the open form as such, but this idea of three-dimensional space that the mobile inhabits. I am more interested in this plastic concept than the principle of open form, which in music involves performer choice. I understand that the performer will always take what I have written and present it with their own interpretations, as will the listener's imagination add yet another layer of interpretation, but as the composer I want to retain strict control over dynamics, timing, and direction. I therefore do not use post-structural methods of composition such as mobile scores, indeterminacy, aleatoricism or chance compositional techniques. I embrace the notion of a space that can be appreciated and inhabited as a whole and therefore feel that my work is more closely related to Harrison Birtwistle's ideas in *Triumph of Time* where a procession of disparate musical objects, like parts of a landscape, are seen from constantly evolving perspectives during the course of the piece.¹⁸ These areas that deal with translation and musical structure are of the most direct importance to my work as a composer because I am interested in working with fixed musical ideas whose temporal relationships are constantly being re-evaluated. Firstly, the use of sound to explore space and the different types of sounds produced by instruments (without electronics) that can replicate and bring space to life, and secondly, the direct use of architectural shapes and forms to create temporal structures and forms within a musical composition.

Aspects of the brief appraisal of historically established discourses on time, space and music touched on above are clearly relevant to my compositional practice, and others not. Below I elaborate my own understanding and application of the relationship between music and space, and real or imaginary landscapes, by dealing with the more mystical and abstract concerns raised by Lippman, Young and Birtwistle amongst others.

¹⁷ Hanoch-Roe, G. (2003) p.147

¹⁸ The question 'is the study of the relationship between sound and space important?' was targeted in a large conference, part of soundaXis city festival, in Toronto 2006. Ripley (2002) writes of the lack of dedicated journals to the subject matter and the difficulty that was commonly felt amongst conference delegates. I feel that my research is anchored in this study and derives its authenticity from the very question raised above. During the soundaXis conference there were many discussions focusing on various subjects including sonic and visual art, sound art, total environments, artificial sound, acoustic ecology of the environment and acoustic engineering.

Space as a Palpable Material

I delimit a space in my composition and then I envisage each listener being able to make a personal, retraceable, three-dimensional map of the music in their memory. I see space as a material, and therefore malleable: a concept that helps me to define a musical space. Once I have created and moulded a particular musical space I can choose to ‘invert’, abstract or reconstruct, the view of that space.

I have therefore found it instructive to reflect on Martin Heidegger’s ‘thing-concept’ (the thing as bearer of its characteristics). In his essay *The Origin of the Work of Art* Heidegger writes that “[i]n order to hear a bare sound we have to listen away from things, divert our ear from them, i.e., listen abstractly”.¹⁹ Heidegger’s description of the Greek Temple is particularly interesting. Heidegger describes it as a building that:

[...] portrays nothing. It simply stands there in the middle of the rocky, fissured valley. [...] It is the temple work that first structures and simultaneously gathers around itself the unity of those paths and relations in which birth and death, disaster and blessing, victory and disgrace, endurance and decline acquire for the human being the shape of its destiny. [...] Standing there, the building rests on the rocky ground. This resting of the work draws out of the rock the darkness of its unstructured yet unforced support. [...] The temple’s firm towering makes visible the invisible space of the air.²⁰

Here Heidegger discusses making what is invisible (the rock and darkness beneath the ground) visible, and the temple, and its space – its physical form – is the means by which this is done. It is not so much about space as presence, ‘being’ [Sein], but about how the presence of the temple absorbs the space around and owns it as a part of itself. I find this an attractive concept that directly relates to how I imagine a listener interacting with the space in and around music that I have written. *Fantasia on a theme of Marinela*, for solo piano, is a useful example of how I have attempted to portray these ideas.

In *Fantasia on a theme of Marinela* the spacious texture is articulated through a series of chords orchestrated using both extreme upper and lower registers of the piano (this chord

¹⁹ Heidegger, M. (2002) p.8

²⁰ Ibid., pp.20-21

progression is discussed further on in this chapter (as applied to my work *Traffick*) and can be seen in full in fig. 2.20). As the chords progress it is my intention that the listener is continuously drawn inwards towards the centre of this space where a small melodic line begins to form in the middle register of the piano (fig. 2.1); I wanted to create a sense of containment within a vast landscape and therefore chose to accentuate the vastness and distance of space at the start of the piece by marking the outer chords as *fff* and the small germ of melodic material as *pppp*. The extreme registers employed here also create what I perceive as an ‘aural tunnel’: a large, empty space between extreme register pitches. In the opening of this piece I have also attempted to challenge the distinction between successive (note-by-note) development of the melody and the vertical juxtaposition of notes that form the chordal harmony. Figure 2.1 shows how the first chord (which contains the pitches F and E (and C)) is immediately echoed horizontally in the melody (also F and E). This transformation of the spatial into the temporal creates a movement within sound rather than functional harmony. As the piece progresses, the register of the outer chords moves in contrary motion towards the middle of the piano and the melodic line, based on the Romanian folk song *Hora Spoitorilor*, gradually gains momentum, organically developing into a fantasy-esque interpretation of the song. My aim was to create a continuous melodic line from a single strand of melody, winding a single tune around itself so that it gradually formed into a much richer, more complex texture that started in the middle register of the piano, absorbing the space created around it by the outer chords, and gradually moving up the keyboard until totally disappearing into the upper registral space altogether.

The image displays a musical score for 'Fantasia on a theme of Marinela' in 4/4 time, with a tempo marking of ♩ = 60. The score is written for piano, with three systems of staves. The first system includes annotations for 'Chord 1 of 'Vanished' theme chord progression' (F, C, E) and 'Chord 2 - Ab, C, F'. The score features various dynamic markings: *fff* (fortissimo), *ff* (fortissimo), and *pppp* (pianissimo). There are also triplets marked with a '3' over the notes. A blue box highlights the 'central pitches of opening of Hora Spoitorilor folk song'. The score is annotated with red and blue lines connecting specific chords and melodic phrases across the systems.

Fig 2.1 – bb.1-13, *Fantasia on a theme of Marinela* (the full chord progression can be seen in fig. 2.20 later on in this chapter)

A pertinent example of these ideas can be found in a sculpture by Julio Gonzalez (images II.ii, II.iii), a painter and skilled metalworker who collaborated with Pablo Picasso in 1929 in Paris. Gonzalez's work consists of "simple but expressive lines [that] make a concentrated, almost written gesture. 'Drawing in space' as he calls it. At the time Gonzalez was innovative due to his working with iron, but also because of his use of the space, which he regarded as a new material."²¹ Gonzalez's sculpture is more than the iron itself and, like Heidegger's temple, uses the space within and around the sculpture to portray an invisible movement, direction and form to enhance the sculpture whilst at the same time becoming a part of it; I will be discussing this in more detail in relation to architecture in the next chapter.

²¹ Anon., Julio Gonzaelez: Het gebed [Poster]



Image II.ii: Het gebed (*La prière, Prayer*) [1932] - Julio Gonzaléz²²



Image II.iii: Het gebed (*La prière, Prayer*) [1932] - Julio Gonzaléz ©Emma-Ruth Richards 2013

Like *Fantasia on a theme of Marinela*, my piece *Cantec Tesute*, for large mixed ensemble, deals with the idea of space being a palpable material on a larger scale: it informs the entire structure of this piece, which I wrote during a Britten-Pears Young Artist residency in Aldeburgh. Whilst I was in Aldeburgh I spent many hours staring at a particular tree (image II.iv) on the marshes near where I was working. Even though the tree is a decaying object it nevertheless suggests movement and direction through the angles and woven lines between the branches. I took some of the basic elements of the image of the tree and turned them into a structural design for *Cantec Tesute* (image II.v).

²² Gonzalez, J. Het gebed [Photograph]

The piece is built from instrumental lines being woven (the literal translation of *Cantec Tesute* being ‘woven song’ in Romanian) around two tutti, vertical, central statements in a refrain-like way. Each of the two vertical statements is linked to the ‘ground’ by a low sustained note on the piano (representative of the trunk); the image of the trunk embedding itself into the depths of the ground brings the ground and the space around it into the structure itself. Figure 2.2 demonstrates an example of how one of these vertical statements starts whilst also showing how a) the sustained pitch on the piano ties the material down, grounding it in the space, and b) how melodic lines weave into the vertical statement. When sketching the structural diagram (image II.v) I was acutely aware that I could not just take the image of tree and lay it on its side. In order to turn it into sound I had to imagine the space existing as part of the tree and the branches as ‘events’ that weaved themselves into the space. The vertical ‘arrival point’ of the trunk had to be distorted and elongated to really be appreciated by the listener; having a single, tutti, vertical chord to mark out the trunk would not be sufficient, or perhaps even noticeably distinct, as it would pass too quickly in real time. Even though it is possible to view the entire tree (the space, the branches and the trunk) simultaneously it is not possible to musically ‘hear’ it all at once.



Image II.iv: Tree, Snape Maltings, Aldeburgh © Emma-Ruth Richards 2013

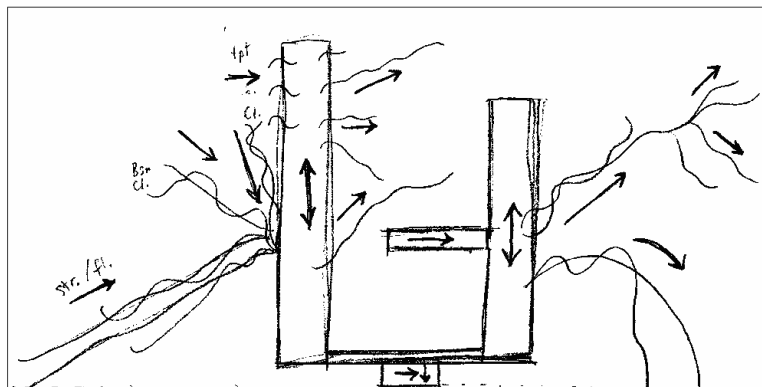


Image II.v: sketch - structural design for *Cantec Tesute*

The image displays a musical score for the piece "Cantec Tesute", measures 29 through 40. The score is written for a full orchestra and includes vocal parts. The instruments listed are Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Horn (Hn), Trumpet (Tpt), Trombone (Tbn), Percussion (Perc), Harp (Hp), Piano (Pho), Violin (Vln), Viola (Via), Violoncello (Vcl), and Double Bass (Db). The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *mf*, *f*, *sfz*, *fpp*). There are also articulation marks and phrasing slurs. Red boxes highlight specific passages in the woodwinds, strings, and percussion. The score is divided into two systems, with measures 29-34 on the left and measures 35-40 on the right. The tempo is marked as "accel." and the time signature is 3/4. The key signature is one flat (B-flat).

Measure 29: Flute (Fl) and Oboe (Ob) play a melodic line. Clarinet (Cl) and Bassoon (Bsn) play a rhythmic pattern. Horn (Hn) and Trumpet (Tpt) play a melodic line. Trombone (Tbn) plays a rhythmic pattern. Percussion (Perc) plays a rhythmic pattern. Harp (Hp) plays a rhythmic pattern. Piano (Pho) plays a rhythmic pattern. Violin (Vln) and Viola (Via) play a melodic line. Violoncello (Vcl) and Double Bass (Db) play a rhythmic pattern.

Measure 30: Flute (Fl) and Oboe (Ob) play a melodic line. Clarinet (Cl) and Bassoon (Bsn) play a rhythmic pattern. Horn (Hn) and Trumpet (Tpt) play a melodic line. Trombone (Tbn) plays a rhythmic pattern. Percussion (Perc) plays a rhythmic pattern. Harp (Hp) plays a rhythmic pattern. Piano (Pho) plays a rhythmic pattern. Violin (Vln) and Viola (Via) play a melodic line. Violoncello (Vcl) and Double Bass (Db) play a rhythmic pattern.

Measure 31: Flute (Fl) and Oboe (Ob) play a melodic line. Clarinet (Cl) and Bassoon (Bsn) play a rhythmic pattern. Horn (Hn) and Trumpet (Tpt) play a melodic line. Trombone (Tbn) plays a rhythmic pattern. Percussion (Perc) plays a rhythmic pattern. Harp (Hp) plays a rhythmic pattern. Piano (Pho) plays a rhythmic pattern. Violin (Vln) and Viola (Via) play a melodic line. Violoncello (Vcl) and Double Bass (Db) play a rhythmic pattern.

Measure 32: Flute (Fl) and Oboe (Ob) play a melodic line. Clarinet (Cl) and Bassoon (Bsn) play a rhythmic pattern. Horn (Hn) and Trumpet (Tpt) play a melodic line. Trombone (Tbn) plays a rhythmic pattern. Percussion (Perc) plays a rhythmic pattern. Harp (Hp) plays a rhythmic pattern. Piano (Pho) plays a rhythmic pattern. Violin (Vln) and Viola (Via) play a melodic line. Violoncello (Vcl) and Double Bass (Db) play a rhythmic pattern.

Measure 33: Flute (Fl) and Oboe (Ob) play a melodic line. Clarinet (Cl) and Bassoon (Bsn) play a rhythmic pattern. Horn (Hn) and Trumpet (Tpt) play a melodic line. Trombone (Tbn) plays a rhythmic pattern. Percussion (Perc) plays a rhythmic pattern. Harp (Hp) plays a rhythmic pattern. Piano (Pho) plays a rhythmic pattern. Violin (Vln) and Viola (Via) play a melodic line. Violoncello (Vcl) and Double Bass (Db) play a rhythmic pattern.

Measure 34: Flute (Fl) and Oboe (Ob) play a melodic line. Clarinet (Cl) and Bassoon (Bsn) play a rhythmic pattern. Horn (Hn) and Trumpet (Tpt) play a melodic line. Trombone (Tbn) plays a rhythmic pattern. Percussion (Perc) plays a rhythmic pattern. Harp (Hp) plays a rhythmic pattern. Piano (Pho) plays a rhythmic pattern. Violin (Vln) and Viola (Via) play a melodic line. Violoncello (Vcl) and Double Bass (Db) play a rhythmic pattern.

Measure 35: Flute (Fl) and Oboe (Ob) play a melodic line. Clarinet (Cl) and Bassoon (Bsn) play a rhythmic pattern. Horn (Hn) and Trumpet (Tpt) play a melodic line. Trombone (Tbn) plays a rhythmic pattern. Percussion (Perc) plays a rhythmic pattern. Harp (Hp) plays a rhythmic pattern. Piano (Pho) plays a rhythmic pattern. Violin (Vln) and Viola (Via) play a melodic line. Violoncello (Vcl) and Double Bass (Db) play a rhythmic pattern.

Measure 36: Flute (Fl) and Oboe (Ob) play a melodic line. Clarinet (Cl) and Bassoon (Bsn) play a rhythmic pattern. Horn (Hn) and Trumpet (Tpt) play a melodic line. Trombone (Tbn) plays a rhythmic pattern. Percussion (Perc) plays a rhythmic pattern. Harp (Hp) plays a rhythmic pattern. Piano (Pho) plays a rhythmic pattern. Violin (Vln) and Viola (Via) play a melodic line. Violoncello (Vcl) and Double Bass (Db) play a rhythmic pattern.

Measure 37: Flute (Fl) and Oboe (Ob) play a melodic line. Clarinet (Cl) and Bassoon (Bsn) play a rhythmic pattern. Horn (Hn) and Trumpet (Tpt) play a melodic line. Trombone (Tbn) plays a rhythmic pattern. Percussion (Perc) plays a rhythmic pattern. Harp (Hp) plays a rhythmic pattern. Piano (Pho) plays a rhythmic pattern. Violin (Vln) and Viola (Via) play a melodic line. Violoncello (Vcl) and Double Bass (Db) play a rhythmic pattern.

Measure 38: Flute (Fl) and Oboe (Ob) play a melodic line. Clarinet (Cl) and Bassoon (Bsn) play a rhythmic pattern. Horn (Hn) and Trumpet (Tpt) play a melodic line. Trombone (Tbn) plays a rhythmic pattern. Percussion (Perc) plays a rhythmic pattern. Harp (Hp) plays a rhythmic pattern. Piano (Pho) plays a rhythmic pattern. Violin (Vln) and Viola (Via) play a melodic line. Violoncello (Vcl) and Double Bass (Db) play a rhythmic pattern.

Measure 39: Flute (Fl) and Oboe (Ob) play a melodic line. Clarinet (Cl) and Bassoon (Bsn) play a rhythmic pattern. Horn (Hn) and Trumpet (Tpt) play a melodic line. Trombone (Tbn) plays a rhythmic pattern. Percussion (Perc) plays a rhythmic pattern. Harp (Hp) plays a rhythmic pattern. Piano (Pho) plays a rhythmic pattern. Violin (Vln) and Viola (Via) play a melodic line. Violoncello (Vcl) and Double Bass (Db) play a rhythmic pattern.

Measure 40: Flute (Fl) and Oboe (Ob) play a melodic line. Clarinet (Cl) and Bassoon (Bsn) play a rhythmic pattern. Horn (Hn) and Trumpet (Tpt) play a melodic line. Trombone (Tbn) plays a rhythmic pattern. Percussion (Perc) plays a rhythmic pattern. Harp (Hp) plays a rhythmic pattern. Piano (Pho) plays a rhythmic pattern. Violin (Vln) and Viola (Via) play a melodic line. Violoncello (Vcl) and Double Bass (Db) play a rhythmic pattern.

Fig. 2.2 – bb.29-40, *Cantec Tesute*

As I started gathering ideas for my chamber opera *Traffick* I also wanted to express some of these ideas on a much smaller scale. So, whether it is in the conception of a very small detail, or motif, or an overall structural concern of an entire piece, such as *Fantasia on a theme of Marinela* or *Cantec Tesute*, I could still bring the concepts of both Heidegger and Gonzalez to bear on my work. The ‘Mother’ motif from *Traffick* (fig. 2.3, below) is an example of these ideas work on a very small scale. When orchestrated across the entire ensemble, the opening chord of the motif (A \flat , F, D \flat , G \flat and B \natural) immediately draws the surrounding silence into itself as if inhaling the space whilst the chromatically falling top line (B \natural - B \flat - A \flat) folds down into the sustained chord underneath as if exhaling. Combining both these movements together creates a circular motion where the space is incorporated into the structure by the suggested motion of the motif itself.

For me it is very important that the space around an object is as important as the object itself and can portray an invisible movement that is inseparable from the object. I am particularly fond of David J. Lieberman’s description of Xenakis’ work in his foreword to Xenakis’ book *Music and Architecture*. Lieberman writes:

Xenakis – in his work with Le Corbusier – sought to achieve an understanding of the experiential quality of space, the *performity* of space. *Performity* speaks not only of the capacity of a space to engage in and to accommodate performance, but rather more particularly refers to space as an active participant in both the production and enjoyment of its use. It is not limited to sound. The term seeks not to confine itself to the idea of space as an instrument; *performity* is intended to address architectural space beyond its material physicality and embrace its emotive character.²³

Thinking about space as an ‘active participant’ has a mystifying and attractive quality to it that melds, for me, with the Stockhausen’s concept that time passes in units. Each moment in the listening experience has its own character and is clearly demarcated so there is a poetic logic to the musical journey. The carefully ordered space within a musical composition is as important as the dialogue between materials situated within that space. At times instruments frame this space, so it is the space itself that performs, whilst on

²³ Lieberman, D.J. (2008) p.ix

other occasions I imagine the instruments as actors performing within the space. This vital exchange gives the music I write an innate drama and physicality.

One final, useful example of this can be seen in Chinese brush painting in which the blank surface is often as important as what is inscribed on it. *Like Fish With Water* (image II.vi) illustrates exactly this; the painting shows a pair of swimming fish where the presence of the water, which can be inferred from the blank background, is a vital part of the image.

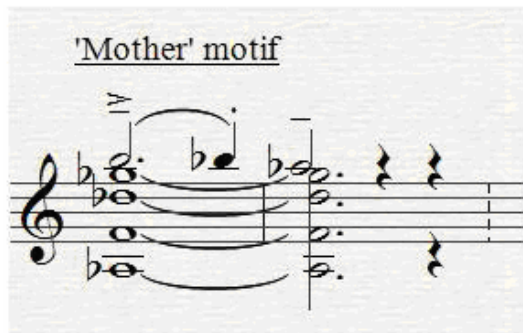


Fig. 2.3 – 'Mother' motif, *Traffick*



Image II.vi: *Like Fish With Water*, Oiyee At Oystudio²⁴

The Illusion of Space

Relevant to this view of space is how I set out to depict the illusion of space in my work. I visualise movements and musical gestures within a virtual, imagined space that I can only see if I shut my eyes; it may not be a physical reality but I still have familiarity and knowledge of its contours and colours, where instruments are positioned within it, as well as which instrumental lines are creating it in the first place. The basis of the *proprioceptive*

²⁴ Oiyee At Oystudio, *Like Fish With Water*, 2011 [Photograph]

sense (sense of body within an environment), sometimes interchangeably used with *kinesthesia* (sense of body motion), is the awareness of movement without looking, for example, walking in the dark. I will be discussing this further, with relevant architectural examples, in the third chapter of this thesis but a description of *Casa Poli* (image II.vii), given by architects Sofia von Ellrichshausen and Mauricio Pezo to The Royal Academy of Art's *Sensing Spaces* exhibition curator Kate Goodwin, is perhaps too relevant to exclude here.²⁵ Pezo von Ellrichshausen said that:

[T]o describe [Casa Poli's] interior as a perimeter space between two walls, containing stairs, service and storage belies its magic. Large windows penetrate the walls and the depth is used to really grab hold of the view and bring it inside. An interior is created that has an expansive character. The walls enclose a volume, not rooms. It thus evokes a feeling of a world neither inside nor out. Light moves through the house like another occupant, bringing warm colour to one corner, bright outlines to another, animating the house on a minute-by-minute basis.²⁶



Image II.vii: Early afternoon interior view of Poli house, by Pezo von Ellrichshausen, Coliumo, Chile ²⁷

These observations are not in any new but they have informed my practice.²⁸ For example, in writing the second movement (*Space*) of *Proprioception*, for orchestra, I attempted to

²⁵ 2014 sees the Royal Academy of Arts *Sensing Spaces* exhibition open to the public in which work by Pezo von Ellrichshausen is being exhibited; curator Kate Goodwin travelled to Chile to speak with the architects and visit their studio, Casa Poli, on the Pacific coast in Chile; a full interview with all the collaborating architects can be found on the *Sensing Spaces* blog: <http://www.sensingspaces.org.uk/>

²⁶ Royal Academy of Art, Interview with Pezo von Ellrichshausen < <http://www.sensingspaces.org.uk/> > [accessed: 15 Feb 2014]

²⁷ Ellrichshausen, Pezo von. *Casa Poli* [Photograph]

²⁸ Union with the natural was also an element of ancient Japanese architecture. The borders existing between structures and the natural world were deliberately obscure. Elements such as long verandas and multiple sliding panels offered constant vistas on nature to achieve a sense of proximity to and intimacy with the exterior.

recreate a sense of imagined space in this way by thinking about the extended territory of an object, much like the discussion on Heidegger's Greek temple at the opening of this chapter, and used a photograph I took (image II.viii) as a starting point. I was particularly interested in how the shadow enlarged the space that the tree inhabited and therefore created contrast between interiority and exteriority; the shadow is an imagined, exterior space whilst the tree itself is a definitive object inhabiting a quantifiable space. In the second movement of *Proprioception*, the 'extended territory' is defined by a refrain idea that gradually develops within an augmented harmonic framework (fig. 2.4 and fig. 2.5). The refrain is constantly growing, being re-harmonised and therefore extended much like the shadow in the image. To achieve this I have used a layering of ideas which are orchestrated for prominent solo instruments such as the oboe, bassoon, cello and viola that meld together due to their shared reedy sonority. The 'interior' material is a stark contrast to the refrain's long-breathed melodic lines as it is devised of tightly woven figures that pass between upper strings, trumpets and flutes and piccolos. I imagine this as the 'fabric' of the tree itself. The tightly woven, contrapuntal material, provided by complex rhythmic cells used in a series of ostinati (fig. 2.6), creates the textured 'surface' I was aiming for. Both these abstract concepts of exterior and interior are held in place by vertical *sffz* chords (marked in green) that punctuate the space. To create the necessary impact of these chords I have relied on multiple octave doublings across the orchestra.



Image II.viii: *Extended Territory* © Emma-Ruth Richards 2012

II.
Space

23

♩ = 58-63

The score is for a piece titled "II. Space" on page 23. It features a variety of instruments including Flutes (Fl. I, Fl. II / Piccolo), Oboe (Ob. I, II), Clarinet (Cl. I, II), Bassoons (Bsn. I, II), Horns (Hn. I, III, IV), Trumpets (Tpt. I, II), Trombones (Tbn. I, II, B. Tbn.), Timpani (Timp.), Percussion (Perc.), Violins (Vln. I, II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The tempo is marked as ♩ = 58-63. The score is in 4/4 time. A red line labeled "Refrain - 1st statement" spans across the Oboe, Horn IV, Trumpet I, and Cello parts. Other red boxes highlight specific musical phrases in the Oboe, Trumpet I, and Cello parts. Dynamics include *pp*, *p*, *mp*, and *p espr.*. The Cello part includes a "I. Solo" marking.

Fl. I

Fl. II / Picc.

Ob. I, II

Cl. I, II

Bsn. I

Bsn. II

Hn. I, III

Hn. II, IV

Tpt. I

Tpt. II

Tbn. I, II

B. Tbn.

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

Refrain - 1st statement

I. Solo

pp

p

mp

p espr.

senza sord.

p

♩ = 58-63

Fig. 2.4 – bb.1-5, *Proprioception* (mvt II)

Fig. 2.5 – bb.17-21, *Proprioception* (mvt II)

34

62

'interior' - ostinato patterns

Fl. I

Fl. II / Picc.

Ob. I, II

Cl. I, II

Bsn. I

Bsn. II

Hr. I, III

Hr. II, IV

Tpt. I

Tpt. II

Tbn. I, II

B. Tbn.

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

vertical punctuation - octave doubling across orchestra

contrapuntal fabric

G

a2

f

p

ffz

mp

mf

ff

ffz

f

mp

p

I. +

f

Glock.

ffz

f

ffz

f

mp

p

tutti pizz.

arco

mp

tutti pizz.

ffz

f

ffz

Fig. 2.6 – bb.62-68, *Proprioception* (mvt II)

Donald Judd's *Untitled*, 1977 (image II.ix), further illustrates this intention of incorporating the illusion of space into work. Judd (1928-1994) was an American artist associated with minimalism and after abandoning traditional painting on canvas he set out to “[...] make real objects in real space. [...] *Untitled* is a] monumental work with six identical elements [that take] on a direct relationship to the surroundings in which it stands. [...] The tight rhythm of the square boxes is interrupted by the diagonally positioned interior forms [which] reinforce the interaction between the form and counter-form [...] thus the work acquires] a complexity that offers a remarkable experience of the space.”²⁹



Image II.ix: *Untitled* [1977] Donald Judd, image ©Emma-Ruth Richards 2013

Once I felt I had researched some of these ideas on a large scale I, again, set out to convey them within a much smaller detail of a piece. For example, in the ‘Death’ motif in *Traffick* (fig. 2.7) I specifically chose to divide the interval of the octave symmetrically with a tritone to create the most unstable relationship possible between the outer pitches of the G octave. In this motif the inner pitch, D \flat , is stuck, unresolved, and can either be used to repel the outer pitches away from one another or force them to collapse onto one another. I like the idea of

²⁹ Anon., Donald Judd: *Untitled* [1977] [Poster]

taking something which feels static and using an ‘object’, in this case the D \flat , to create an invisible tension, a ‘counter-form’, and therefore divide space in an elliptical, illusive way. This is important because I use this motif as a musical ‘object’ that remains unaltered throughout the course of the piece. Apart from the occasional decision to juxtapose it in time and space with other musical objects it is permanently fixed without resolution. Programmatically / historically / culturally (in Occidental art music), the use of the tritone is representative of death, darkness, the devil and loss; a dark, empty space has been created by giving an octave an ‘interior form’, dividing it with an invisible architecture.

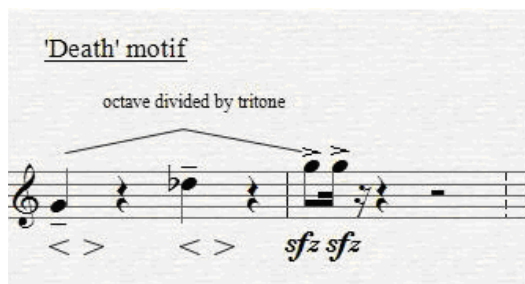


Fig. 2.7 – ‘Death’ motif, *Traffick*

As well as creating imagined territories that, individually, inhabit particular dimensions of time and space, I aim to fuse them to create an ever-changing, ethereal and ambiguous environment. Perhaps an apposite example of this in music is Ligeti’s *Clocks and Clouds*. Ligeti said: “I liked the [Anglo-Austrian philosopher Karl (Raimund) Popper’s] essay title [“On Clocks and Clouds”] and it awakened in me musical associations of a kind of form in which rhythmically and harmonically precise shapes gradually change into diffuse sound textures and vice-versa, whereby then, the musical happening consists primarily of processes of the dissolution of the ‘clocks’ [rigid, counted time] to ‘clouds’ [a temporal spatialisation of sound] and the condensation and materialization of ‘clouds’ to ‘clocks’.”³⁰ Ligeti first defines the two separate entities but then explores the transformation of the one into the other. By combining two different kinds of processes, one that can be measured exactly (‘clocks’) and the other, made of indefinite occurrences (‘clouds’), Ligeti presents the listener with a malleable, fluid texture. The result is a sense of suspension in a persistence aural illusion due to ever-evolving rhythmic and timbral effects.

³⁰ Lacoste, S., < <http://www.laphil.com/philpedia/music/clocks-and-clouds-gyorgy-ligeti> > [accessed: 29 Jan 2014]

Another example, again from *Proprioception*, demonstrates how I have adapted these ideas in my own work. In the third movement (*Icon*) of *Proprioception* I concentrated on using three separate orchestral groupings (woodwind, brass and percussion, and strings) with a strong dependence on Klangfarbenmelodie.³¹ Figure 2.8 shows how the pitches in the opening of the third movement move between instruments with frequent doublings that not only alter the timbre but also how changes of orchestral colour replace changes of pitch and substitutions of instrumental groups sound the same chords. As the movement progresses these three orchestral groupings begin to merge and fuse together and small, fragments of motivic material (marked in red) punctuate the relatively static, quasi-homophonic sound world (fig. 2.9).

³¹ The literal translation of Klangfarbenmelodie, from German into English, is 'sound-colour-melody'. It is a compositional device whereby the progression of a melodic line is shared between several instruments which results in a constantly changing timbre and colour within a single line. Arnold Schoenberg discusses this creation of 'timbre-structures' in *Harmonielehre*. Schoenberg, A. (1978) p.421; both Schoenberg and Anton Webern use this technique, perhaps most notably is Schoenberg's *Five Pieces for Orchestra* (Op.16).

40 $\text{♩} = 63 - 66$

III.
Icon

Fl.I $mf \rightarrow pp$ $mf \rightarrow pp$ fp $f p$

Picc. pp $f p$

woodwind block

Ob.I.II $mf \rightarrow pp$ $mf \rightarrow pp$ $f p$

substitutions of
instrumental groups
sound the same chords

Cl.I.II $mf \rightarrow pp$ $mf \rightarrow pp$ $mf \rightarrow pp$ fp $f p$

Bsn.I fp

Cbsn. pp

Hn.I.III fp fp

Hn.II.IV fp fp

Tpt.I

brass and
percussion block

Tpt.II

Tbn.I.II fp fp fp

B. Tbn. fp fp fp

$\text{♩} = 63 - 66$

Timp. f

Perc. f Glock. hard sticks

Vln. I. *tutti pizz.* mf f *arco* fp

Vln. II. *tutti pizz.* mf f *arco* fp

string block

Vla. *tutti pizz.* f *arco* fp

Vc. *tutti pizz.* f *arco* fp

Db. *tutti arco* fp

Fig. 2.8 – bb.1-8, *Proprioception* (mvt III)

35 D 45

Fl. I. *fp*

Picc. *ppp* *3* *fp* *ppp*

Ob. III. *fp* *f* *3* *fp* *mp* *p* *mp* *p*

Cl. III. *fp* *f* *3* *fp*

Bsn. I. *fp* *mp* *p* *mp* *p*

Cbsn. *ppp* *mf* *3*

Hn. III. *mp* *p* *mf* *p*

Hn. IV. *mp* *p* *mf* *p*

Tpt. I. *fp*

Tpt. II.

Tbn. III. *fp* *mp* *p* *mp* *p*

B. Tbn. *ppp* *mp* *3*

Timp. *ppp* D

Perc. Glock. *ppp* *3* *mp* *p* L.v. Glock. *pp* *mp*

Vln. I. *f* *senza sord. tutti pizz.* *mf*

Vln. II. *fp* *tutti pizz.* *f* *mf*

Vla. *pizz.* *f* *arco* *f* *3* *fp*

Vc. *f* *3* *fp* *pizz.* *mp* *3* *pizz.* *mp*

Db. *mp*

Fig. 2.9 – bb.35-41, *Proprioception* (mvt III)

Teleological Drive, Deterritorialization, and Planarity

Once such a space has been incorporated into a piece of work (like this) it is interesting to think about the characteristics of teleological drive within that space. In my own practice, as alluded to in the introduction of this thesis, spatio-temporality and ‘getting inside the sound’ requires imagining myself inside a three-dimensional expanse bounded only by the constraints of the instrumental forces employed where the teleological drive is audibly perceived as I aim to orientate myself within the space of the work that I have set out to create.

Teleology has been explored by philosophers such as Plato, Aristotle, Immanuel Kant and Georg Friedrich Hegel, amongst others, and describes a process that leads to a final cause. Music, as a temporal art form, traditionally (prior to the twentieth century) relies on a strong teleological drive towards particular cadential points, and eventually, towards a definite ending, but when using space as an element of an intrinsic finality the music ceases to have a traditional teleological drive and is more about a multidimensional awareness. Stockhausen describes his “‘matrix’ form [as] a concentrate of musical ideas whose explosion, projection, or expansion in all different directions does not determine a traditionally teleological, linear, unidirectional formal conception, [...] but rather a conception of musical structure which is multidimensional, spatial-dynamic, and highly charged with energy and of form as a network of lateral connections”.³² This philosophical concept is important because I am concerned with filling out a musical space where one section of the music generates an extension in time to provide a formal context for other complimentary kinds of musical activity. The structure is area-orientated with a balance between progress and stasis. The linear process may not always be predictable but the idea of repetition of sound masses, ‘colour zones’ and the juxtaposition of areas of intensity (differentiated by sonority, rhythm and/or dynamics), becomes the method of delineation. Similarly to Stockhausen’s view on spatial perspective, Denis Smalley’s *Spectral Lands* (2011) aims to give the “impression of space by the placing of motion and sonic materials within the audio spectrum”.³³ Here the textures of spectral space interact both with the dimensions and distances of spatial perspective, and with the

³² Stoianova, I. and Kohl, J. (1999) pp.179-212

³³ Smalley, D. (2011) p.42

types of spaces evoked by voices, birdsong, and environmental sounds, to create ‘lands’ with distinctive spatial qualities.³⁴

In *on hearing light fall* the ethereal, ambiguous environment is a nebulous sound world I created through mixing mostly only two pitches B \flat and C. There is not a traditional sense of teleological drive leading towards a cadence but, rather, an impression of space devised from a sound mass. This is significant because it acts as a ‘block of colour’ that is contextually static and contrasted with the preceding material. Figure 2.10 shows how these two pitches are orchestrated across the ensemble. An impression of movement and colour is given through the rhythmic pulsing on each note and the many different combinations of timbral effects on the strings; I have been prescriptive in the use of vibrato, string, position of bow (*sul tasto*, *sul pont*) and muting. My decision to use two pitches only a major second apart is also of relevance here. When played adjacent to one another B \flat and C sound relatively but non-contextually dissonant but using octave displacement this dissonance is reduced and a tight, closed interval takes on an ambiguous property; the tightness of the major second, even when displaced across the registers of all the instruments, still gives an impression of a closed space.

³⁴ The French philosopher Gilles Deleuze discusses this idea of territory and developed the concept of deterritorialization in partnership with the philosopher and psychoanalyst Félix Guattari. Deterritorialization can describe any process that decontextualises a set of relations, rendering them virtual and preparing them for more distant actualisations. The idea of territory is interesting because it deals with spatial concepts. Deleuze’s musical model suggests that music is in fact all about territory and deterritorialization meaning a refrain is a return to ‘home’ or familiar territory, whereas a developmental episode is a deterritorialization that precedes reterritorialization in the refrain Holland, E. (1999).

The musical score for measures 54-56 is marked with a 'G' and a tempo of 60-63. It features six staves: Violin 1, Violin 2, Viola, Violoncello, Double Bass, and Piano. The score includes various dynamics such as *p*, *mp*, *mf*, *f*, *ff*, and *pp*. Performance instructions include 'senza vib.', 'vib.', 'con sord.', 'sul tasto', 'sul pont.', and 'espr. (molto vib.)'. A specific phrase in the Piano part is marked '*ff* "shouting in a whisper"'. Red and blue boxes highlight specific musical phrases and dynamics across different instruments.

Fig. 2.10 – bb.54-56, on hearing light fall

A parallel example, from visual art, of this multidimensional awareness, or ‘planarity’ as it is referred to in graph theory, is that of the Swiss painter Paul Klee’s concept of ‘taking the line for a walk’ (image II.x).³⁵ Klee exemplifies how visual artists think beyond an axis where time is horizontal and space is vertical; one doesn’t read a painting from left to right as the field is not linear but ‘area’ orientated. In an NMC interview conductor and composer Ryan Wigglesworth asks Birtwistle about two of his pieces: *Night's Black Bird* (2004) and *The Shadow of Night* (2001). Birtwistle talks about how he utilised spare material from *The Shadow of Night* to create *Night's Black Bird* and shares his fascination that both pieces begin and end with the same material, but take different paths to arrive at their shared destination. He refers to Klee’s concept of ‘taking the line for a walk’ where one of Klee’s paintings shows a man with a dog on a lead going on a walk and although both are on the same journey they have a completely different experience and walk a different route: the dog walks in

³⁵ Planarity (see fig 7 of image II.x) in graph theory is where all the vertices on the graph are placed onto a single circle so that there are no lines crossing one another and the direction of movement is recorded as a single gesture; a straight-line embedding of the graph can be constructed by moving the vertices apart to change linearity into planarity. < <http://www.definitions.net/definition/planarity> > [accessed: 1 Aug 2013]

circles sniffing many things along the way and therefore will most probably take many more steps than the man who is walking in a straight line along the path.

An active line on a walk, moving freely, without goal. A walk for a walk's sake. The mobility agent, is a point, shifting its position forward (Fig. 1):



The same line, accompanied by complementary forms (Figs. 2 and 3):

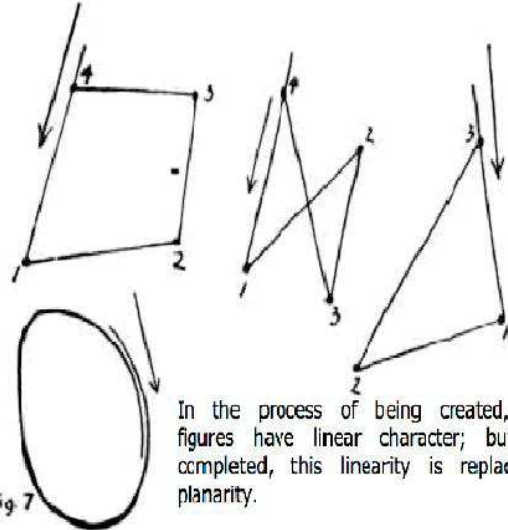
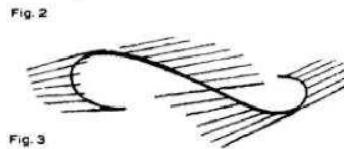


Image II.x: Paul Klee's sketches³⁶

In *Ikon*, for solo clarinet, I adopted the idea of 'taking the line for a walk' in my treatment and development of the melodic line so that the direction wasn't conceived of linearly but rather area orientated. Again, I set out to use a finite number of pitches (A, B \flat , C \sharp , C \sharp and F \sharp) for the opening of the piece (fig. 2.11); there are some additional notes but mostly the line is focussed around these pitches that repeat at different registers and dynamics (fig. 2.12). Staying with Klee's image of the man and the dog, I wanted to create a heightened moment in an otherwise improvisatory line that would, perhaps, represent something that caught their attention whilst walking. As the melodic line suddenly breaks into a fixed, heavily articulated, rhythmic cell (marked in red, fig. 2.11) there is a sense of a pulse. Fixating on a small, fleeting detail has a dramatic effect on the listener and orientates them within the space; up until this point in the piece the boundary between silence and sound has

³⁶ Klee, P. (2006) pp. 221-222

been purposefully blurred with low, barely audible pitches being sustained for an extended amount of time.³⁷



Fig. 2.11 – rhythmic detail in opening of *Ikon* (solo clarinet)



Fig. 2.12 – octave displacement of 5 pitches, *Ikon*

³⁷ The clarinetist Alexander Roberts spoke about there being something almost elemental about a note filling a space and growing out of himself into the silence. I wanted to create phrases that travelled across silences where the player was specifically instructed not to break the phrase by breathing in these rests.

♦ = son + souffle

f sfz sfz ff:sfz sffz sffz pp f:sfz pp

f:sfz p f:sfz mp f:sfz sfz p sub.f p < f mp

ff fff pp f

fff sffz sffz sffz sffz pp f

mf f p f p f p f

poco a poco accento e agitato

Fig. 2.13 – development of rhythmic detail, *Ikon* (solo clarinet)

In a similar way to the fixed rhythmic details in *Ikon* there is a ‘halting’, interrupting device in place in *Portrait for Marinela* (for small mixed ensemble). Unlike *Ikon*, where the rhythmic detail first (seen in figure 2.11) develops and takes over the meandering, improvisatory melodic line (fig. 2.13), the interrupting device in *Portrait for Marinela* is fixed and remains completely undeveloped throughout the piece. It suggests a sense of ritual and stylised formality and acts as a structural pillar in the development of the piece. It is a fixed musical idea whose temporal relationships are constantly being re-evaluated. It is not naturalistic but rather representative of an object that is experienced within a landscape from multiple perspectives and creates a sense of arrival and departure from one event to the next. Figure 2.14 shows this halting device at work; the melodic line (marked in blue) is primarily given to the flute and despite being coloured by other instruments continues regardless of the interruptions.

[illegible]

Fig. 2.14 – bb.1-28, *Portrait of Marinela*

I have become acutely aware of how I choose to ‘choreograph’ a space; we often become more aware of our surroundings at moments of change. When there is a lack of contrast, or traditional teleological drive, the space can almost become dematerialised and detail is hard to make out, giving more of an impression of space rather than a strong sense of direction. I aimed to develop the kind of multidimensional awareness that Stockhausen spoke about but also find ways to halt, or interrupt, the space as to give a quasi-teleological drive to the piece, not using traditional harmonic progressions but with rhythmic devices that in themselves create a sense of arrival, departure or confinement within the space. Once inside that space it is possible to perceive of it as a series of spatial relationships and an awareness of scale, distance, texture and enclosure within the space is more perceptible.

Perspective

Leonardo da Vinci (famously) said that:

[p]erspective is to painting what the bridle is to the horse, the rudder to a ship. [...] There are three aspects to perspective; the first has to do with how the size of objects seems to diminish according to the distance; the second, the manner in which colours change the farther away they are from the eye; the third defines how objects ought to be finished less carefully the farther away they are.³⁸

As well as acknowledging varying degrees of non-traditional ‘teleological drive’, I also aim to create a change of perspective within this multidimensional awareness. By questioning artificial barriers between abstraction and representation I have been able to use Leonardo da Vinci’s ideas on perspective to influence my compositional process and help me consider how I might be able to abstractly, and metaphorically, adapt these concepts musically in an attempt to ‘hear’ perspective. 1) The expression of distance and nearness deals with how objects diminish in size according to our proximity to them; 2) the creation of a ‘vanishing point’, with either gesture or harmony, creates a sense of closure as the image is no longer perceptible; and 3) the deceleration of time and superimposition of harmonic fields generates an ambiguous ‘finish’ that leaves space for interpretation. I will now consider each in turn.

³⁸ Rothe, V. (2012) p.22

1) The expression of distance and nearness

I carefully grade dynamics and create particular combinations of sonorities to create new harmonic sound worlds and express distance or nearness; for example, I choose to represent nearness with closed ‘reedy’ timbres from instruments such as bassoons, oboes or cellos in their highest registers, and distance from instruments such as flutes, clarinets or horns in their lowest registers. Thinking in this way makes me think of the surface of a space. In the planning of a church, Renaissance architects, in direct contrast with their Gothic predecessors, eradicated all ornamental and arbitrary decorations from the surface of their constructions. Brunelleschi not only achieved this by considering the perspective of curved elements but by reducing all the walls to a plain white plaster. The effect of the white plaster creates a sense of distance within the space, something that I have tried to capture by doubling the piccolo, in its lowest register, with low bass clarinet and harp in *Portrait of Marinela* (fig. 2.15); in this register the piccolo has a breathy, hollow quality to it and, when doubled by the harp, also in a low register, creates a deep resonance and sense of distance as if the listener were standing in a large open space. The opposite effect of this is when the ‘surface’ of a space is detailed and textured, as if perceived close to. I have tried to achieve this sense of nearness by orchestrating the more detailed, involved melodic line on oboes, bassoon, trumpet, cellos and violas play in their higher registers in the fifth movement of *Proprioception* (fig. 2.16). In the fifth movement of *Proprioception* (fig. 2.17) these two types of perspective can be heard together, where I have combined a high motif on muted cello (marked in red) to express nearness, and low, quiet trombones and double bass (marked in blue) to express distance.

67

Fl. *mf* *sf* To Picc. **F** $\text{♩} = 52$ Piccolo *p espr.* *mp*

B. Cl. *mf* *ff* *fp* *pp* *p* *pp*

Perc. Claves *sf* Finger Cymbal struck with soft beater *pp*

Hp. *ff* *p l.v sempre* *mp*

Vln. *mf* *ff* *pp* pizz. arco

Vla. *mf* *ff* *pp* pizz. arco

Vc. *mf* *ff* pizz.

73

Picc. *p* *mp* *p* *pp*

B. Cl. *p* *pp*

Perc. Finger Cymbals

Hp. *p* *mp* *pp*

Vln.

Vla.

Vc.

Fig. 2.15 – bb.67-78, *Portrait of Marinela*

97

Fl. I. *mf* *p* *f* *p* *mf* *p* *ff*

Fl. II. *mf* *p* *f* *p* *mf* *p* To Picc.

Ob. II. *mf* *p* *mf* *p* *f* *p* *mf* *p* *ff* (a2)

Cl. II. *mf* *p* *f* *p* *mf* *p* *sfz* *p* (a2)

Bsn. I. *pp* *sfz* *p* *sfz* *mp* *sfz* *mf* *sfz* *f* *ff*

Cbsn. *pp* *sfz* *p* *sfz* *mp* *sfz* *mf* *sfz* *f*

Hn. I. III. *mf* *f* (a2)

Hn. II. IV. *mf* *f* *mf* *f* (a2)

Tpt. I. *mp* *f* *mp* *f* *mf* *f* *ff*

Tpt. II. *mp* *sfz* *mf* *ff*

Tbn. I. II. *senza sord.* *sfz* *sfz* *marc.* *sfz* *f* (a2)

B. Tbn. *senza sord.* *sfz* *sfz* *sfz* *mf* *sfz* *f*

Timp. *l.v. sim.* *sfz* *sfz* *sfz* *sfz* *J*

Perc. *Tub. Bells* *l.v.* *sfz*

Vln. I. *f* *sfz* *ff* *ff*

Vln. II. *mf* *mp* *ff* *sfz* *ff* *arco*

Vla. *senza sord.* *mp* *f* *mf* *f* *ff* *pizz.*

Vc. *senza sord.* *mp* *f* *mp* *f* *ff*

Db. *senza sord.* *pp* *sfz* *p* *sfz* *mp* *sfz* *f* *marc.* *f*

Fig. 2.16 – bb.97-106, *Proprioception* (mvt V)

The musical score for Figure 2.17, measures bb.84-96 of 'Proprioception' (mvt V), features the following elements:

- Instrumentation:** Tbn. I, II, B. Tbn., Timp., Perc., Vln. I, Vln. II, Vla., Vc., and Db.
- Annotations:**
 - Dynamic markings:** *mp*, *sub.pp*, *ppp*, *p*, *f*, *mf*, *p*.
 - Performance instructions:** *p espr.*, *hollow, distant sound world*, *con sord.*, *sul. G*, *tutti senza sord. pizz.*, *muted cello in high register - nearness in space*.
 - Boxed sections:** A blue box highlights the Tbn. I, II, and B. Tbn. staves. A red box highlights the Vc. staff with the annotation 'muted cello in high register - nearness in space'.

Fig. 2.17 – bb.84-96, *Proprioception* (mvt V)

2) The creation of a ‘vanishing point’

Eugenio Battisti defined the effect of the vanishing point as the “convergence of parallel lines, such as the sides of a straight street, with increasing distance: today we speak of vanishing towards a point of infinity, and as an illustration we commonly refer to railway tracks, which seem not to run forever parallel but to meet in the distance in a much elongated triangle”.³⁹ The small detail of the ‘Diminutive’ theme in *Traffick* (fig. 2.18) demonstrates this; I will be discussing other aspects of this particular theme in the following chapter, in relation to the inhabitation of space but, here, I draw attention to both the rhythmic, pitch and dynamic structure of this theme (fig. 2.18). The rhythmic values of each note halve in duration in succession one after the other so that it sounds as if the theme is disappearing away from the starting point and following the perspective, aided by the diminuendo, onto the vanishing point. The rhythmic diminution is also reflected in the order of pitches: the opening two pitches of E^b are positioned two octaves apart and the space is then divided up

³⁹ Battisti, E. (1981) p.10

symmetrically (E \flat - A, A - E \sharp , E \sharp - D and then D back to E \flat) ‘folding away’ inwards and directly dividing the space in half by landing on the musical ‘tonic’ E \flat (2 octaves – compound perfect 4 – octave – perfect fifth – major 2nd – minor 2nd) (fig. 2.19).

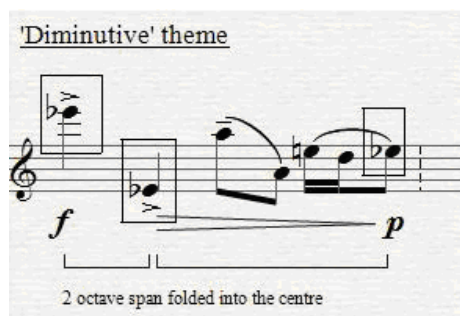


Fig. 2.18 – ‘Diminutive’ theme, *Traffick*

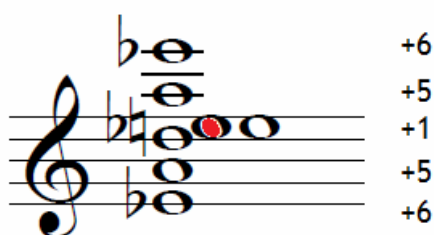


Fig. 2.19 – symmetry of ‘Diminutive’ theme chord, *Traffick*

Similarly, although not symmetrical, the chord progression, based on the ‘Vanished’ theme from *Traffick* (fig. 2.20) (also explored in *Fantasia on a theme of Marinela*), uses the tonic to function as a vanishing point; in some places this chord progression serves as a long-range harmonic plan to a piece and at other times it has been used for a short passage of material within a small section of a piece. In *Fantasia on a theme of Marinela*, however, the final gesture serves as the vanishing point. Rather than relying on a tonal centre to achieve this the quasi-dance material turns into a series of bell-like figures that outline the E - F relationship of the melodic line and evaporate in an upward gesture finally disappearing completely when the vanishing point is reached in the final bars (fig. 2.21).

The image shows a musical score for the 'Vanished' theme and its subsequent chord progression. The theme is written in treble clef, starting with a forte (*f*) dynamic and a half note. Below the staff, the intervals P5, m6, P5, and M3 are indicated. The chord progression follows, with chords labeled as 'built on C', 'built on G', 'built on B', 'built on F#', and 'built on D'. The final chord, built on D, is circled in red, with a red line and text indicating 'progression leads onto the 'tonic' D'. The dynamics range from *pp* to *f*.

Fig. 2.20 – 'Vanished' theme and subsequent chordal progression, *Traffic*

The image shows a musical score for the closing gesture of *Fantasia on a theme of Marinela*. The score is in treble and bass clefs. The tempo is marked 'Senza tempo'. The dynamics range from *pp* to *pppp*. The score includes a measure number 62 and a final measure with a double bar line.

Fig. 2.21 – closing gesture of *Fantasia on a theme of Marinela*

3) The deceleration of time and superimposition of harmonic fields

The change of perspective happens by focusing on one of several elements and layers that are being presented with equal relevance at the perceptual level. I will be discussing my use of architectural metaphors in detail in the following chapter but within the context of perspective in space I have found it instructive to reflect on my recent visit to Brunelleschi's St. Peter's Basilica in Rome. Standing, for example, under one of the many domes (image II.xi) and listening to the shuffling of feet and hushed conversations of other visitors or worshippers is an entirely different experience from standing in the gallery walk (image II.xii) and listening to the conversations echo in the space with a different sonority all together, or standing in the main nave facing the largest bronze structure on the planet: Bernini's nearly 100 foot tall *Baldachino* (image II.xiii).



Image II.xi: St. Peter's Basilica, Rome ©Emma-Ruth Richards 2010



Image II.xii: Gallery, St. Peter's Basilica, Rome ©Emma-Ruth Richards 2010



Image II.xiii: Bernini - Baldachino, Rome ©Emma-Ruth Richards 2010

In *on hearing light fall* I worked on a creating these layers of perspective by using the Fibonacci sequence in reverse (21 downwards) to chart a linear (thematic) progression so that the listener could trace an experience comparable to the eye's perception of looking down the nave of St. Peter's Basilica. As set out in the introduction to this chapter the use of a proportional device, such as the Fibonacci series or golden section proportions, to structure a piece of music is not a new concern.⁴⁰ In *on hearing light fall* therefore I was less concerned with rigidly abiding to development along a single axis or convergence on a single point and instead worked with a reoccurring sound that marked out time spans within the life of piece

⁴⁰ Through detailed analyses of Debussy's piano pieces *Reflets dans l'eau* and *L'isle joyeuse* and his symphonic sketches *La mer*, Howat shows how the pieces are built precisely and intricately around the two ratios of Golden Section and bisection so that the music is organised in various geometrical patterns which contribute substantially to its expansive and dramatic impact. Howat, R. (1983)

to reflect multiple perspectives of a space such as St. Peter's Basilica. Controlling the attack, decay, sustain and release time for a pitch, or set of pitches, meant that I could also represent these extremes of perspective simultaneously. Thinking this way is analogous to the way in which electronic sounds are synthesised, filtered or shaded to control the duration of a sound at full volume before its decay. Stockhausen's *Gruppen für drei Orchester* was influential in this respect, as he coloured sound effects with attacks that move between orchestras so, for example, an 'attack' in Orchestra One is sustained in Orchestra Two. By such a method he controlled the duration of the decay envelope; Stockhausen blended these attacks too, so that different harmonic fields and sonorities were superimposed.

As *on hearing light fall* is written for only six instruments, these ideas were dealt with on a relatively small scale in comparison to *Gruppen*, but I was nevertheless interested in making the processes and techniques of electronic sounds physical in the score without the use of electronics and, so doing, intended to portray the different perspectives of the space. Figure 2.22 shows how the decay of the attack is controlled and elongated as well as how the space is then chromatically filled: the lower strings and the piano create the initial attack whilst the first violin, double bass and sustaining pedal on the piano elongate the decay to leave space for the lower strings and piano to then 'fill' with a different harmonic field; I imagine this as superimposing a perspective of the space from, for example, the gallery walk, with the perspective an observer would have by standing right in front of the *Baldachino* structure. In his book *The Poetics of Space* Gaston Bachelard refers to "an inversion of perspective, which is either fleeting or captivating, according to the talent of the narrator, or the reader's capacity for dream."⁴¹ My intention is that the music I write depends on both these aspects.

⁴¹ Bachelard, G. (1992) p.149

[illegible]

Fig. 2.22 – bb.8-10, ‘attack’ and ‘decay’ techniques in *on hearing light fall*

In planning *Traffick* I combined all three of these elements of perspective in order to represent not only the expression of distance and nearness, the deceleration of time, and superimposition of two perspectives, but also to create a ‘vanishing point’ that affected the overall scheme and structure of the whole opera. I considered small things in a big space and large things in a small space, as well as creating a sense of movement between sections in the design. I questioned what sort of space could make a listener aware of themselves and how the musical architecture could produce contrasts of the perspective of each space in each scene of the opera as well as the journey from one scene to another.

An image that particularly intrigued me was Anthony McCall's *A Line Describing a Cone* (image II.xiv): looking at how the light is projected from a small point onto a larger area facilitated my planning a textual and musical perspective where each scene not only worked in relation to the subject matter but also in relation to each other and the entropic process at

work within the plot.⁴² Image II.xv shows first a mirror of this projection, where the character Suzana's perspective of her space implodes and all hope of escape vanishes, much like the illustration of Battisti's railway tracks, followed by the reversal of this process where she has lost her voice, her screams have internalised and she is suffering from hallucinations due to a heroin addiction. Suzana's perspective of reality has been altered so drastically that she can no longer tell the difference between what is permanent and concrete and something which is evolving in time; image II.xvi, shows a (similar) topographical depiction of this structure. The men whom she 'serves' have replaced her seemingly impenetrable body into an object that morphs and adapts to their requirements over time. The 'vanishing point' in the structure of the opera is where the perspective of the listener turns: instead of viewing her body as an object to be observed in headlights, the audience look through her eyes and see her internal existence from a closer, more personal perspective. The opera stage affords this duality between something solid and something that evolves in time. With the driving recitative and the reflective aria, it is possible to express brutality and violence alongside the inner, secret life of the protagonist. It is possible to dwell on 'area-orientated' moments of incomprehension and endless abstraction without losing sight of direct drama and clear action.

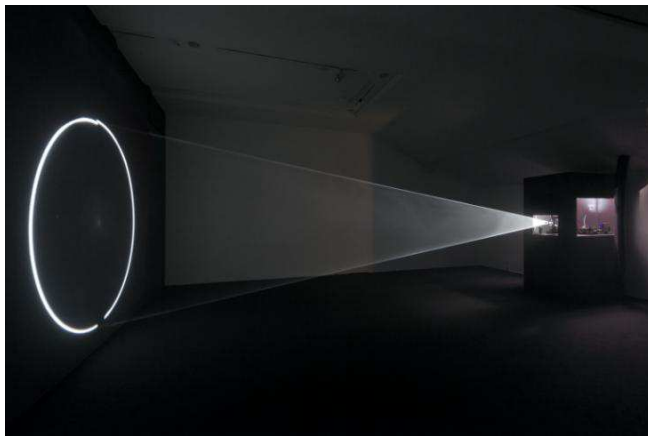
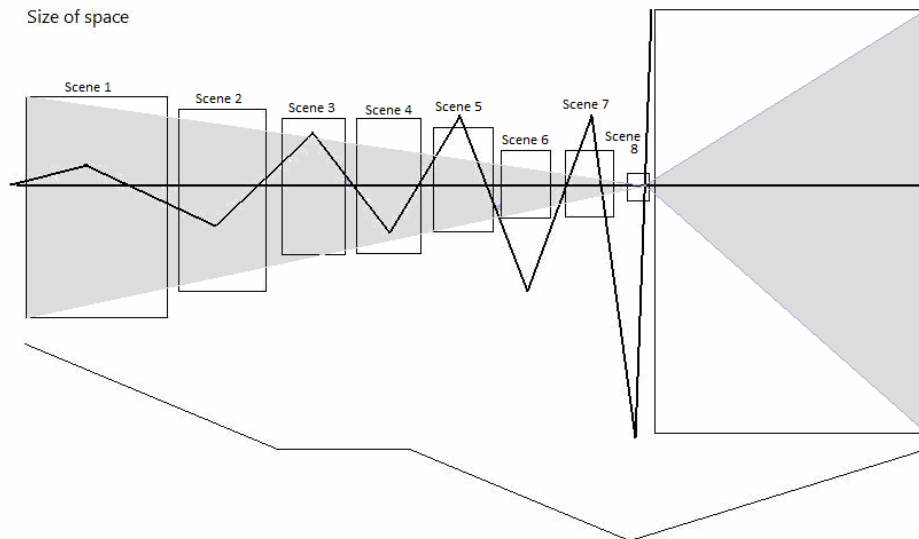
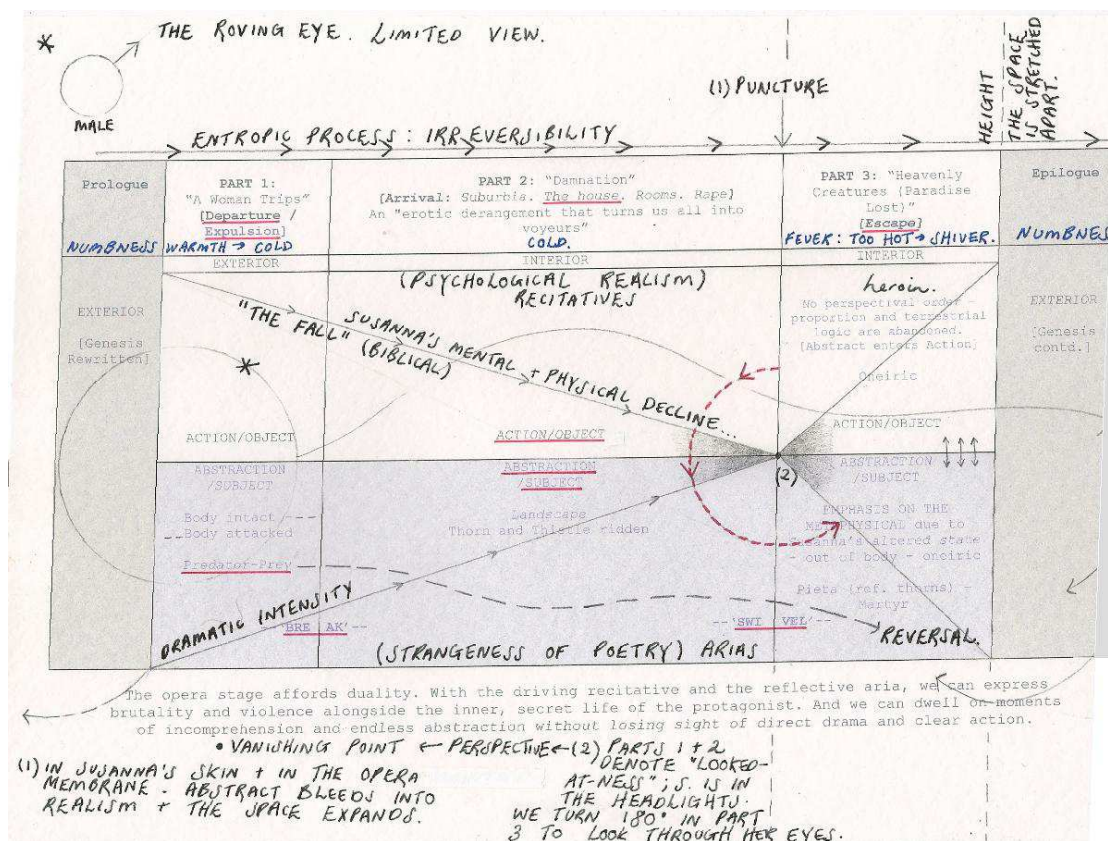


Image II.xiv: *A Line Describing a Cone*, Anthony McCall⁴³

⁴² In 1973, McCall developed his *Solid Light* film series. These works are simple projections that strikingly emphasise the sculptural qualities of a beam of light. In darkened, haze-filled rooms, the projections create an illusion of three-dimensional shapes, ellipses, waves and flat planes that gradually expand, contract or sweep through space. The works also shift the relationship of the audience to film, as viewers become participants, their bodies intersecting and modifying the transitory forms.

⁴³ McCall, A. (1973) < <http://www.tate.org.uk/art/artworks/mccall-line-describing-a-cone-t12031> > [accessed 19 Feb 2014]

Image II.xv: graph for scenes in *Traffic*Image II.xvi: Entropic Process of *Traffic* © Nic Chalmers, 2013⁴⁴⁴⁴ Chalmers, N. (2013) [SKETCH] reproduced with permission from my librettist, Nic Chalmers

Intimacy in Space

Having elaborated on the main subjects that concern my research into music in relation to space, I now address one final feature that permeates all of them: intimacy in space. As well as using space as a palpable, illusive material and freely navigating or manipulating multiple perspectives I often set out to bring out a particular musical detail within the space that I have created. First the structure needs to be created, then the object can be placed within it, and then the perspective of this object can be manipulated, developed and re-imagined to depict it from different, unusual angles or perspectives, and in different lights; that is to say, a space that incorporates a notable change in sonority dependent on the position of the observer, or inhabitant.

In *Proprioception* I chose to embed, and re-imagine, a short motif from the first movement of Gustav Mahler's *Das Lied von der Erde*. In *Das Lied* Mahler sets text that he adapted from Hans Bethge's *Die Chinesische Flöte*, a collection of free translations of Chinese poetry reflecting on themes of life and death. The first movement, *Das Trinklied vom Jammer der Erde* (The Drinking Song of Earth's Misery), continually returns to the refrain: *Dunkel ist das Leben, ist der Tod* (literally, "Dark is life, is death") pitched a semitone higher on each successive appearance. After the first utterance of these words a joyful, exuberant theme is carried first on horns and then on trumpets; it is this trumpet theme that I have integrated into *Proprioception* (fig. 2.23). In the first few bars of the first movement of *Proprioception* the bell-like material on extreme high registers in upper woodwind and strings is followed by a dramatic solo for low timpani immediately giving the impression of a large space (fig. 2.24). The first trumpet takes the last, held pitch (A) from the timpani solo and plays a variation on a fragment of Mahler's trumpet theme (marked in red, fig. 2.23). The development of the trumpet line relies on further variations of this fragment (fig. 2.25). As the movement progresses this material permeates the orchestra so that the fabric of the piece is built entirely from the essence, melodic and harmonic, of this small detail.

The image displays a musical score for Mahler's *Das Lied von der Erde*, movement I. The top staff is for Tenor-Stimme (Tenor Voice), marked *p* (piano). The lyrics are: "Dun - kel ist das Le - ben, ist der Tod." Below the lyrics are German and English translations: "Dark", "is", "life", "is", "death". The bottom staff is for Trp. (Trumpet), marked *ff* (fortissimo) and *offen* (open). The trumpet theme is shown in 3/4 time. A blue box highlights a fragment of the trumpet theme, labeled "fragment used in movement II of Proprioception". A red box highlights another fragment, labeled "fragment used in movement I of Proprioception". A separate staff at the bottom shows the "basis of harmonic language in movements I and II", which is a sequence of notes: C, D, E, F#, G, A, B, C.

Fig. 2.23 – Mahler, *Das Lied von der Erde*, movement I, first vocal setting of "Dark is life, is death" and subsequent trumpet theme

Proprioception

I.
Image

Emma-Ruth Richards

The musical score is for the opening of movement 1, *Proprioception*, by Emma-Ruth Richards. It is in 4/4 time and features a variety of instruments. The score is annotated with several key features:

- Tempo and Meter:** The tempo is marked as $\text{♩} = 176$ and $\text{♩} = 96-104$.
- Instrumentation:** The instruments include Flute I, Flute II / Piccolo, Oboe I, II, Clarinet in B \flat I, II, Bassoon I, Bassoon II / Contrabassoon, Horn in F I, III, Horn in F II, IV, Trumpet in B \flat I, Trumpet in B \flat II, Trombone I, II, Bass Trombone, Timpani, Percussion (1 player) with Tubular Bells, Violin I, Violin II, Viola, Violoncello, and Double Bass.
- Annotations:**
 - extreme registers - impression of large space:** A blue bracket highlights the extreme registers of the woodwinds and strings.
 - "Dark is life, is death" motif:** A red box highlights a motif in the Trumpet I part, marked *Solo* and *ff*.
 - Dynamic markings:** *ff* (fortissimo) and *p* (piano) are used throughout the score.
 - Performance instructions:** *pizz.* (pizzicato) and *snaps* are indicated for the strings.

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Fig. 2.24 – opening of movement 1, *Proprioception*

mm. 17-18
senza sord.

mm. 28-40

mm. 44-53

mm. 60-61

mm. 78-80

Fig. 2.25 – development of trumpet line in movement 1, *Proprioception*

Although each of the five movements of *Proprioception* each takes a section of Mahler's trumpet theme (for example, as mentioned earlier in this chapter, in the section on *Illusion of space*, the refrain material in movement II (fig. 2.4) is built from the first and last bars of Mahler's theme (marked in blue, fig. 2.23)) it was not my intention that a listener would necessarily hear a relation to Mahler's *Das Lied*. What appealed was how I could use, integrate and re-imagine a musical detail, regardless of origin, to create a cohesive five-movement structure for large symphony orchestra; although Mahler's theme is never heard in full the fragments, like ruins, allow space for the imagination to enter into play as well as providing reference points in the journey from the first to last movement. According to the Finnish architect Juhani Uolevi Pallasmaa, it is the "situation and location of detail(s), however insignificant or abstract, within a space, along with our interaction with this detail, which either separates or unites us with the [overall] architectural structure".⁴⁵

For me, my interaction with the detail of a space or an object within that space is what reminds me of the structure of the whole space and the colour of the light that filled the space; image II.xvii is a picture of a threadbare chair that I took when exploring an old attic - when looking back at this detail I can immediately locate myself within that space even when I am far away from it. In *Proprioception*, this translates into the remembrance of a single, perhaps insignificant, motif that is orchestrated with an appropriate textured sonority which transports the listener back to that temporal moment of intimacy. It is possible to recapture the tiniest thing by "allowing the imagination to wander through the crypts of memory".⁴⁶ I'm particularly fond of Pallasmaa's distinction between 'haptic vision and optic vision' and how he describes things with what he calls the 'unconscious touch' – "through vision we touch the sun and the stars – physical and mental structures that are not a collection of isolated pictures but as fully embodied material and spiritual presence".⁴⁷

⁴⁵ Pallasmaa, J. (2005) p.46

⁴⁶ Bachelard, G. (1992) p.141

⁴⁷ Pallasmaa, J. (2005) p.42



Image II.xvii: a broken, threadbare chair in an attic, Chacombe ©Emma-Ruth Richards 2009

As *Proprioception* was part of my initial research before starting work on my chamber opera it was then essential to take these ideas of intimacy and work with them on a chamber scale but with the Romanian folk song *Hora Spoitorilor* (fig. 2.26) as this would feature significantly in the opera itself. Although most of the chamber and solo works in this portfolio deal, on some level, with the Romanian folk song, as well as one or more of the research elements that I have laid out, it is at this point that I would draw attention to how *Portrait of Marinela* (small mixed ensemble), *Caught on the Corner* (wind quartet) and *Nacre Voit* (string quartet and clarinet or trumpet) in particular address this idea of intimacy with specific reference to what I see as the essence of the Romanian folk song: the pitch relationship between E \flat - F \sharp and B \flat - C \sharp . In each of these pieces I have formed a framework for the detailed display of this pitch relationship. In each case the detail has been integrated into the whole design on either a motivic, melodic or a harmonic level and serves to create either a sense of intimate interiority or as a definition of perspective from within the space. The following figures and detailed explanation of this follows on the consequent pages.



Fig. 2.26 – *Hora Spoitorilor*, anonymous Romanian folk song

In *Portrait of Marinela* (fig. 2.27) I chose to work with the rhythmic quality of the original folk song as much as possible and use the grace note figuration throughout the piece. Although there are several examples, such as the flute line in bb.42-47, where the folk song appears in full it is mainly the E \natural - F \natural grace note idea that serves as a signpost (flute, bb.50-51) within the complex and busy framework; at times it fractures into minute decorative figures that repeat (violin, b.50) or embed into a melodic line (violin and viola, bb.48-49) and at other times it is left bare; the second grace note idea, B \natural - C \natural , however works only on a harmonic level (harp, bb.41-50). Whilst weaving these small details into the fabric of the piece doesn't necessarily have a definitive musical consequence (it doesn't grow, develop or change) it is a compositional device that creates a sense of interiority and fluidity in the journey from beginning to end.

In both *Nacre Voit* and *Caught on the Corner* however the grace note idea is abandoned and only the pitch relationship between E \natural - F \natural and B \natural - C \natural is developed. I wanted to use the intervallic relationship between these notes to suggest either a tonal centre of F, E or C by using the previous pitch in each case (E, F or B) as a leading note, for example in the opening bars of *Nacre Voit* (fig. 2.28) the original rhythmic values of the E-F detail in the folk song have been heavily augmented (violin 1) to expand over eight bars. After the initial chord progression, and whilst the violin sustains the final pianissimo E, there is yet another variation in the clarinet (b.5) which serves to create perspective within the space: the musical fragment is framed by its surroundings and momentarily comes into focus before then being pushed out of focus into the background when the sustained E (violin, bb.6-7), accompanied by cello pizzicato, swells to fortissimo; to me this musical detail on the clarinet fulfils a similar role to the violin solo at the end of part one in Peter Maxwell Davies's *Symphony no. 10: Alla ricerca di Borromini* (2014) that he explains as being "like a tiny figure somewhere out of the way on a giant canvas".⁴⁸ In the closing bars of *Nacre Voit* (fig. 2.29) the material all folds down into itself and the focal point of the whole piece is encapsulated in the tiny detail of the E-F relationship giving this impression of intimacy as the piece ends in unison. Similarly in *Caught on the Corner* (fig. 2.30) these intimate details of the folk song saturate the material interlocking the melodic lines together. At times the theme is in the foreground

⁴⁸ Austin, C. (2014) p.15

(oboe, bb.29-31) and at other times it is veiled and passed between instruments in an insignificant, background idea (oboe and clarinet, b.34). Even when the pitches are chromatically altered (E-F \sharp / B-C \sharp) the position of the motif helps the ear understand proportion and perspective.

The musical score for measures 38-51 of *Portrait of Marinela* is presented in two systems. The first system (measures 38-44) is in 3/4 time with a tempo of 104-112. The second system (measures 45-51) is in 2/4 time with a tempo of 152. The score includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Percussion (Perc.), Harp (Hp.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The key signature has one sharp (F#). The score features various dynamics (pp, p, mp, mf, f, sff, ppp, ff) and articulations (tr, arco, pizz., arco, sul tasto). A 'Hora Spoitorilor theme' is indicated with a blue line connecting notes across staves. Red boxes highlight specific motifs, and green boxes highlight others. A green line connects a motif in the Harp part to a motif in the Violin part. The score is divided into two systems, with a double bar line between measures 44 and 45. The tempo changes to 152 in the second system.

Fig. 2.27 – bb.38-51, *Portrait of Marinela*

Fig. 2.28 – opening bars of *Nacre Voit*

Fig. 2.29 – closing bars of *Nacre Voie*

The musical score for 'Caught on the Corner' (third movement) spans measures 23 to 39. It is written for four staves in 4/4 time. The notation includes various dynamics such as *mp*, *p*, *f*, *mf*, *pp*, *espr.*, *lontanato*, and *ff*. Specific pitch intervals are highlighted in red and green boxes: *F-E-F*, *E-F*, *B-C*, *B-C#*, *C#-B*, and *C#-B-C#-B-C#*. The score features a complex interplay of melodic lines and harmonic support, with various articulations and slurs.

Fig. 2.30 – bb.23-39, *Caught on the Corner* (third movement)

The possibility for translating intimacy into musical composition in this way has been affirmed for me as I have read and interpreted Italo Calvino's *Invisible Cities* and Gaston Bachelard's *Poetics of Space*.⁴⁹ Bachelard addresses very simple ideas with elaborate detail and philosophy (for example, the 'corner' and the 'shell'), and my analogies and musical

⁴⁹ A discussion on the influence of Italo Calvino's *Invisible Cities* in *Nacre Voit* can be found in the programme notes in the score.

impressions of these ideas will naturally confront the problem of music's 'meaning'. I have been particularly attracted to Bachelard's 'corner' as an example of intimacy in space:

With nests and shells, I was obviously in the presence of transpositions of the function of inhabiting [...] but now I should like to turn my attention to impressions of intimacy which, however short-lived or imaginary, have nevertheless a more human root, and do not need transposition. [...] Every corner in a house, every angle in a room, every inch of secluded space in which we like to hide, or withdraw into ourselves, is a symbol of solitude for the imagination; it is the germ of a room. [...] It is a sort of half-box, part walls, part door [that...] produces a sense of immobility [and] an imaginary room rises up around our bodies [...] and we take refuge. In *L'état d'ébauche*, Noël Arnaud writes: *Je suis l'espace où je suis* (I am the space where I am). [...] From the depths of his corner, the dreamer remembers all the objects identified with solitude.⁵⁰

Perhaps this 'impression of intimacy' is suitably encapsulated in this photo of a rock found on Aldeburgh beach (image II.xviii). The overall size of the larger rock was no bigger than my hand but, even on a wintry beach, the little rocks lodged inside the small space of the larger one provided an image of solace and sanctuary precisely because of the compactness of the space. Signatures of intimacy like this are not only attributed to corners but, when carrying significant meaning, such as the architecture of Daniel Libeskind's *Imperial War Museum North*, large, open spaces can equally create internal trauma and focus on intimate emotions; I will look at this in more detail in the next chapter on architecture.



Image II.xviii: Aldeburgh beach ©Emma-Ruth Richards 2011

⁵⁰ Bachelard, G. (1992) pp.136-142

My choice of sonority at any given point within the piece is used to bring a particular detail in or out of focus with the intention of providing an imaginary perspective, depth, nearness, and farness; for me, bringing clarity and perspective to an idea is the goal of inhabiting a space and creating intimacy. Over the course of the next two chapters I discuss principles from architecture and their importance regarding which sonorities I use.

Architecture and Music – transferable principles

“Passion can create drama out of inert stone” ~ Le Corbusier¹

In the last chapter I looked at spatial musical succession and progression through time and now I will examine the way I think about walking around and inhabiting architecture in relation to my own practice. When I look at any structure or building I scan the outline in the manner in which I look at a painting or piece of fine art; my eyes move are led by the shapes and lines that the architect created. I take the vertices of the building's lines and mentally sketch out a planar image, where each line becomes separated from the overall structure and I am left with my own unique memory of the journey. Although I am free, at any time, to retrace my mental 'snap-shot', the journey that my eye takes from a particular starting point to the end of a line is a temporal one. The consideration of how architectural shapes can be used *directly* to create temporal structures is the reason why I am attracted to architecture as a metaphor for my own work; the latter can be viewed temporally even though it is a fixed, permanent structure that inhabits a physical space.

Historical Appraisal

As stated earlier, historically, the relationship between architecture and music has been long debated. I will not be surveying the complex and longstanding development of the relationship between these two art forms; instead I have chosen to select prominent examples that have shaped my own thinking and practice to contextualise the ensuing discussion on my own work.

The Italian architect and philosopher Leon Battista Alberti (1404-1472) argued that buildings and proportion were musical (or a non-temporal analogue for music's temporal proportions); that is to say that proportions in certain compositions are identical to those of specific

¹ Corbusier, Le. (1946) p.11

buildings: “Alberti’s design for the upper façade of Saint Maria Novella, Florence, supposedly has the proportions 4:1:2:1, corresponding with the proportional design of Leonel Power’s Mass *Alma Redemptoris mater*”.² Beauty for Alberti consisted of “the harmony of all parts in relation to one another [and subsequently] this concord is realized in a particular number, proportion, and arrangement demanded by harmony.”³ Alberti’s thoughts on harmony were not new – they could be traced back to Pythagoras – but he set them in a fresh context, which fit well with the contemporary aesthetic discourse. In Rudolf Wittkower’s book, *Architectural Principles in the Age of Humanism*, he discusses Alberti’s ideas with reference to many Renaissance buildings that reveal architectural proportions dependent on Greek musical theories. Wittkower writes that “Renaissance architects did not mean to translate music into architecture, but took the consonant intervals of the musical scale as the audible proofs for the beauty of the ratios of the small whole numbers 1:2:3:4, [that is] the fourth, fifth and octave”.⁴

A relationship between architecture and music can also be found in Guillaume Dufay’s Motet *Nuper Rosarum Flores* (1436). On March 25th 1436 Pope Eugenius IV dedicated the cathedral at Florence, with its great dome designed by the Renaissance architect Filippo Brunelleschi, and the Papal choir performed a motet that Guillaume Dufay had composed for the event. Brunelleschi designed a dome that was uniquely constructed of two ‘skins’ that supported themselves rather than collapsing under their own weight. Whilst the proportions of Dufay’s Isorhythmic Motet are based on those of the Biblical Temple of Solomon, it was Brunelleschi’s ‘double-skin’ innovation that, according to Charles Warren, Dufay implicitly references by the unusual incorporation of two tenor lines running throughout the Motet as a cantus-firmus canon a fifth apart. On the musicological evidence, Dufay appears to have acknowledged aspects of Brunelleschi’s architectural achievement in the metaphor of the unusual canonic tenors.

² Tatlow, R., Griffiths, P. “Numbers and Music.” *Grove Music Online*. (eds. by Deane Root)
 <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/49912>> [accessed: 29 Aug 2013]

³ Alberti, L. B. (1956) p.43

⁴ Wittkower, R. (1971) p.50

The Stretto House, built near Dallas, Texas, in 1992, also exemplifies the well-established connection between architecture and music. Steven Holl's *Stretto House* (images III.i & III.ii) was designed as a parallel to Bartók's *Music for Strings, Percussion and Celesta*. Steven Holl describes the house and quotes Bartók himself:

In music as well as in architecture, form, rhythm, proportion, and mathematics are of elementary importance. Speaking of this Bartók wrote: "We are concerned not only with achievements of purely scientific issues, but also those which have stimulating effect on composers". [...] Bartók's composition is in four movements and has a distinct division in materiality between heavy (percussion) and light (strings). The *Stretto House* is formed in four sections each consisting of two modes: heavy orthogonal masonry and light, curvilinear metal. [...] In the main house aqueous space is developed by several means: floor plans pull the level of one space through to the next, roof planes pull space over walls, and an arched wall pulls light down from a skylight.⁵



Image III.i: Steven Holl's *Stretto House*⁶

⁵ Holl, S. (1994) p.56-59

⁶ Ibid., p.56

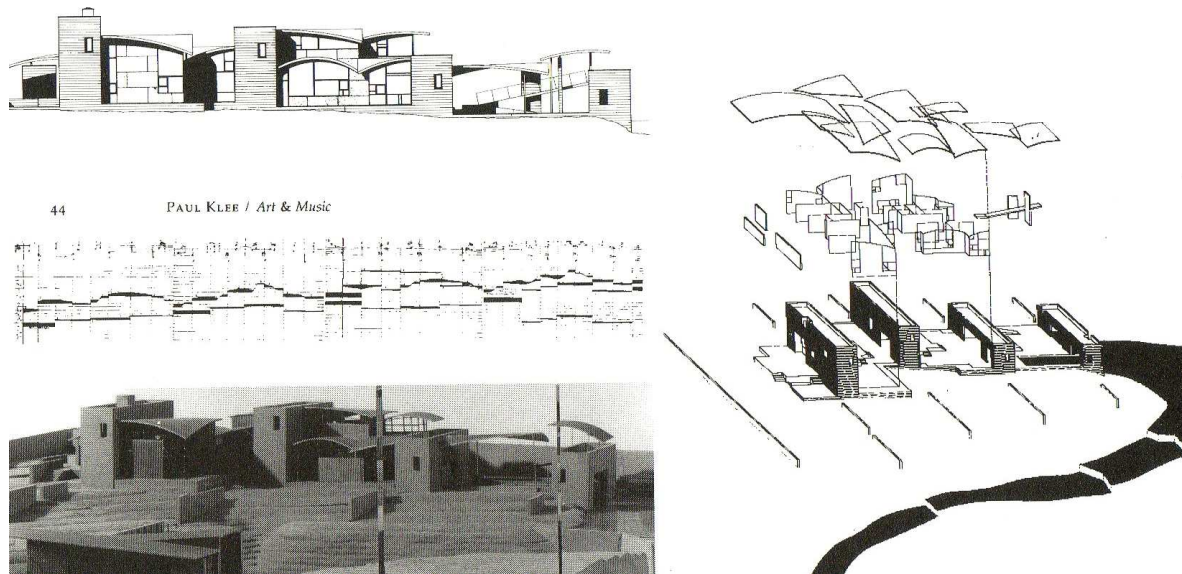


Image III.ii: Sketches for Steven Holl's *Stretto House* ⁷

Even without a full detailed musical study of Bartók's use of Fibonacci sequences, dynamics and harmonic distances, a striking physical image of the relationships and concepts behind this design can be seen in Holl's sketches and multimedia analysis (image III.iii).

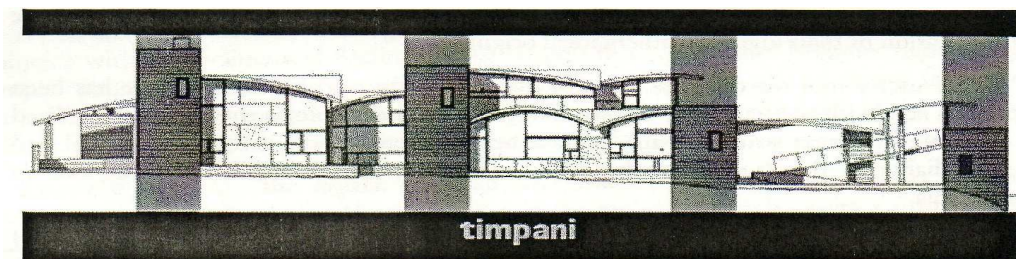


Fig. 14. Extracts from the multimedia analysis of Holl's *Stretto House*. Heavy elements – orthogonal brick walls – kettledrums. Slide by the author

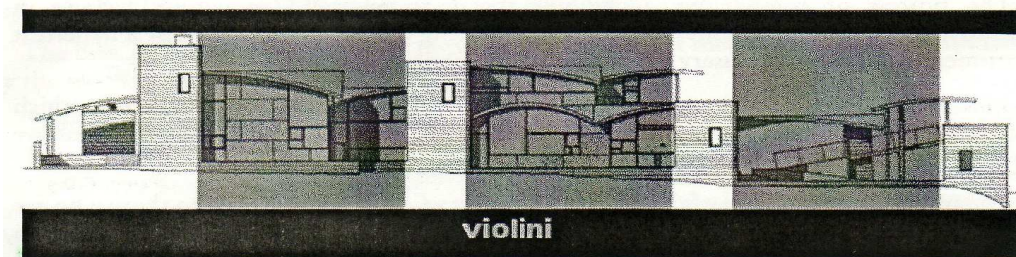


Fig. 15. Extracts from the multimedia analysis of Holl's *Stretto House*. Light elements – metallic roofs – violins. Slide by the author

Image III.iii: concepts behind this design for The *Stretto House* ⁸

⁷ Ibid., p.57

⁸ Capanna, A. (2009) p.270

Perhaps the most significant subscriber to a relationship between these two art forms was Iannis Xenakis. As an architect and composer, Xenakis always tried to erase the boundaries between both art forms through abstraction. Although he made it clear that he did not want to be confined to the idea of “space as an instrument”;⁹ the abstract conceptual structures that Xenakis takes from his music into his architectural inspiration are mostly drawn from elements of time, space and pitch. One example is his design of the *Diatope* in response to the question: “what architectural form is to be given to musical or visual performances? [And his answer follows:] I say there is no unique answer [but] the effect of the chosen architectural form has an almost tactile influence on the quality of the music or spectacle performed in it; [...] it is a gesture of sound and light [because] light occupies time, for its effect depends on rhythm and duration while music shapes space”.¹⁰

Xenakis’ solution of using ‘hyperbolic paraboloids’ for the *Diatope* is visually comparable to the *Philips Pavilion* (image III.iv) that he conceived and realised for Le Corbusier. Xenakis was trying to create a physical structure that represented the musical glissandi in his piece *Metastasis* (image III.v). He wanted to create a way of getting from one point to another without breaking the continuity so he designed an “‘envelope’ thereby introducing the concept of volumetric architecture; [... the *Philips Pavilion* was a black space that housed] the performance of Varèse’s *Poème électronique* aided by acoustic solutions to diffuse the music intimately over the inner surface, espousing the form of the structure”.¹¹

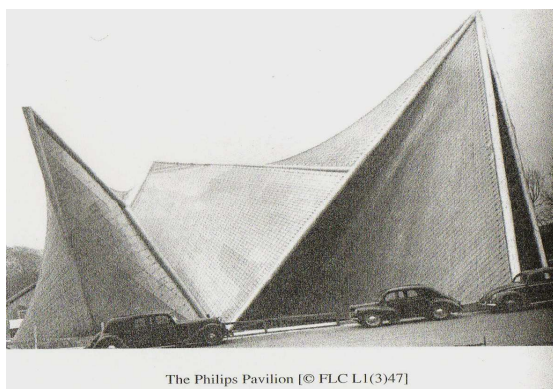


Image III.iv: Xenakis, *Philips Pavilion*¹²

⁹ Xenakis, I. (2008) p.ix

¹⁰ Schaeffer, P. (1959) pp.25-30

¹¹ Xenakis, I. (2008) p.98

¹² Ibid.,

(left) First page of *Metastaseis*, 1953-55
(© Boosey & Hawkes)

(right) Graphic representation of *Metastaseis*, mm. 317-333 (coll. FX)

Metastaseis and the Modulor (IX) 47

Image III.v: Xenakis, *Metastasis*¹³

Xenakis again used the properties of light in the structure of the *Monastery of La Tourette*, Lyon (image III.vi), in a musical way: “machine-guns of light’ [were] positioned as such to catch the light of the sun during equinox”.¹⁴ Xenakis writes:

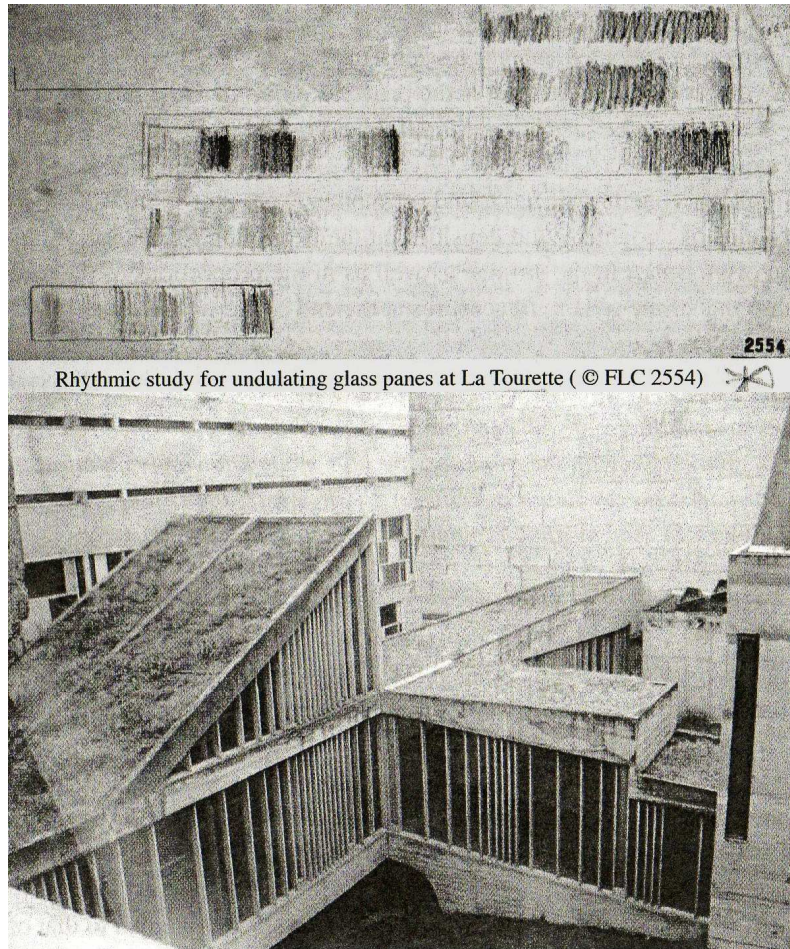
Undulating glass panes represent one concrete example of musical scales or rhythms (audible) that can be transposed to architecture. [...] Thin frames or ribs of reinforced concrete secure these panels. [...] I created] rhythmic patterns by placing the frames at variable distances following a mathematical progression [... much like] harmonic counterpoint of variable densities.¹⁵

¹³ Ibid., p.47

¹⁴ Varga, A. (1996) p.23

¹⁵ Xenakis, I. (2008) pp.45-72

In an article published in 1984 Xenakis stated that “the intricate relationship between musical preoccupations at the time of both *Metastasis* and *La Tourette* created a new phenomenon of ‘visual acoustics’”.¹⁶



Rhythmic study for undulating glass panes at La Tourette (© FLC 2554)

Counterpoint of several undulating glass panes in inner courtyard of La Tourette

Image III.vi: *Monastery of La Tourette*¹⁷

It is clear that modern art and architecture deals with the sensuous relationship between space and artistic experience as well as the notion of drawing a concept of space into the work itself, not just symbolically, but experientially. I will now discuss a selection of poetically abstracted architectural principles in more detail with examples from my work.

¹⁶ Ibid., p.51

¹⁷ Ibid., pp.72-73

Carving Out a Space

Within each work that I create I imagine an inhabitable three-dimensional space carved out by the sonorities I choose to use. I often start writing by imagining a vast, open, silent space and use each sonority to ‘carve’ and engrave it into an inhabitable, definable environment. For example, in *Ikon* (for solo clarinet) the opening material (fig. 3.1) is not really a theme but rather the creation of a space that can then be ‘filled’; it is merely a ‘ghost’ of the theme (or melodic line) that will only be heard in full in the closing bars of the piece. Of significance too, is my use of an $F\sharp$ (not in the pitch set, fig. 2.12) to create the interval of a perfect fifth ($B\flat$ – F) and therefore ‘outline’ the initial space. With the exception of the octave and unison, a fifth, traditionally considered ‘perfect’, creates an open, stable relationship which I used to create a secure but empty space at the start of this piece. I purposefully avoided landing on the third (D) until further into the opening section of the piece (seen as the last note in fig. 3.1) to emphasise the crispness and openness of the space created; I emphasise that I was not intending to represent any particular space / building but, rather, I have set out to borrow Renaissance spatial concepts and proportions (mentioned earlier) and rework them abstractly, as outlined in this example of *Ikon*.

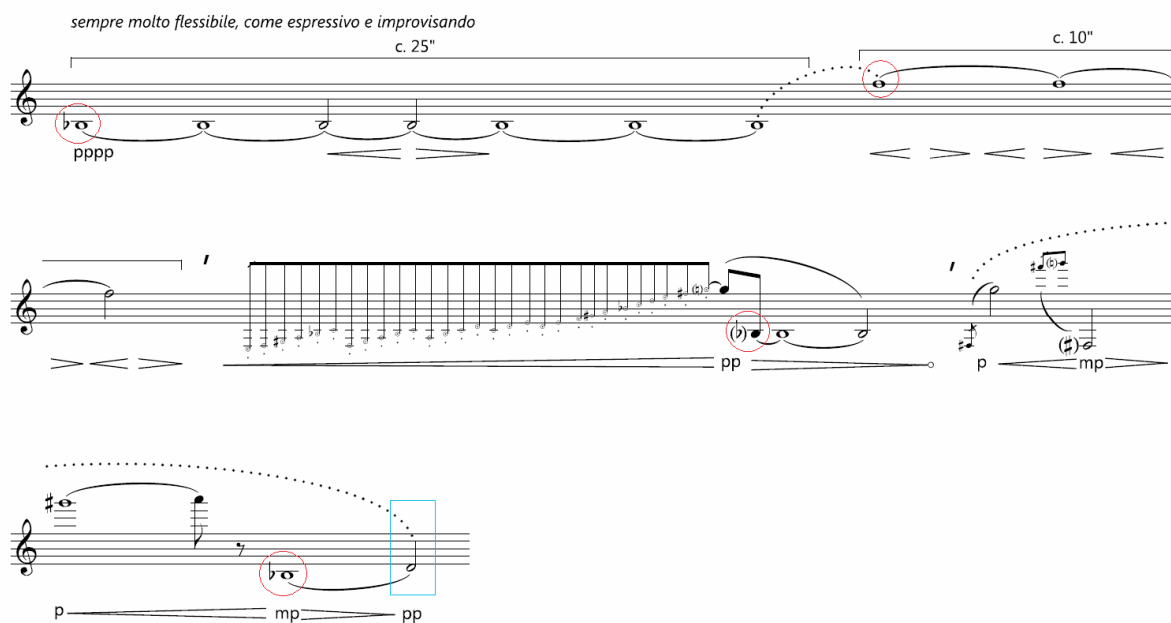


Fig. 3.1 – *Ikon* opening, for solo clarinet

For similar reasons I have chosen the interval of an octave as the basis of the ‘Pity’ theme in *Traffick* (fig. 3.2). This is used at specific moments to emphasise the barrenness of the wasteland that the character Suzana is inhabiting and reflects text such as: “Sun and soap on my bare arms [...] / Bury the bones / Burn the body / Sink the corpse / Scrub out her name” (Act 2, Sc. 1).



Fig. 3.2 – ‘Pity’ theme from *Traffick*

Xenakis once said that “we hear space with our ears” and a way of creating the texture of that space is through “perpetual pulsation and repetition”.¹⁸ James Harley describes Xenakis’ music as having “a structural coherence and formal depth [...] with texture-based sonorities [...which seems] to be unfolding an architecture informed by mathematical techniques and a multi-dimensional (nonlinear) conception of form”.¹⁹ For me, the ‘texture’ of a space is strongly connected to the duration, register and intensity of the timbre employed at any one given moment because this is what I rely on to create both large-scale forms and local, immediate gesture. Such elements as these enable me to create different types of space and provide an auditory counterpart to the visual pattern that I am imagining. When I enter a room I conceive of its space and its dimensions simultaneously. Juhani Pallasmaa states that “the space frames, halts and focuses thought”.²⁰ This spatial perspective, and the organisation of sonorous shapes in the space, is inherent to how I aim to carve a space musically.

For example, I wrote *Piranesi’s Fantasies* (for solo piano) in response to the works of the artist Giovanni Battista Piranesi (1720-78) whose work is characterised with dramatically

¹⁸ Xenakis, I. (2008) p.114

¹⁹ Harley, J. (2011) p.1

²⁰ Pallasmaa, J. (2005) p.40

rich textures and bold contrasts of light and dark.²¹ In c.1745 he etched a series of architectural fantasies entitled *Carceri d'Invenzione* (*Inventions, or Imaginary Views, of Prisons*, image III.vii) in which startling scale, Baroque illusion and bare surfaces are combined in new ideas of architectural expression designed to suggest awe, intensity, terror and cavernous vastnesses.



Image vii: *Untitled etching* (called "The Drawbridge"), Giovanni Battista Piranesi²²

The opening two notes (D \sharp / B) of *Piranesi's Fantasies* (fig. 3.3) are at extreme registers of the piano and immediately capture this vastness of space. The low B is sustained throughout the opening statement whilst the high D \sharp turns into a melodic line that weaves its way through the space carving out a shape as it goes and allowing overtones to resonant across the piano; I have purposefully chosen to notate these pitches without the use of octava lines in the score so that the scale of the space is visible on the page too.

²¹ As well as combining many professional activities, ranging from archaeology to engraving, Piranesi was a polemicist advocating a free and eclectic employment of elements from the past to give meaning, continuity, and power to modern design.

²² Piranesi, Giovanni B. *Untitled etching* (called "The Drawbridge") < http://de.wikipedia.org/wiki/Giovanni_Battista_Piranesi > [accessed: 5 Feb 2013]

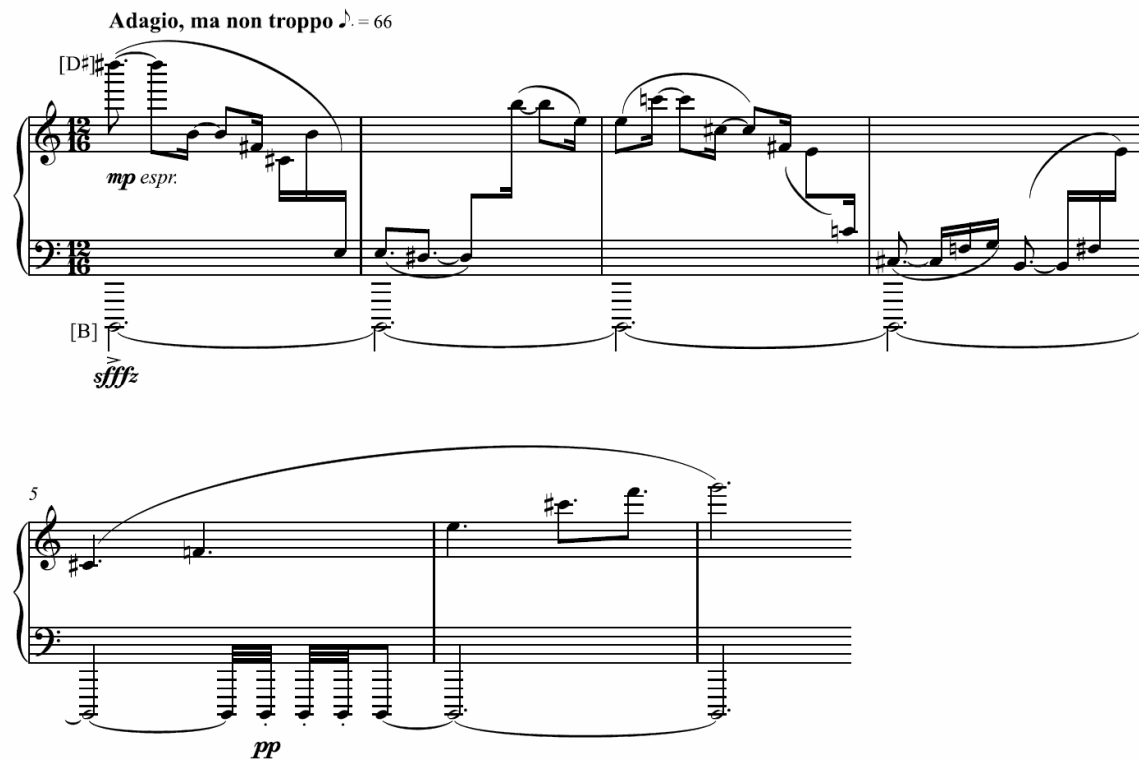


Fig. 3.3 – *Piranesi's Fantasies* (solo piano) opening

As briefly alluded to in the introduction chapter of this thesis Brian Ferneyhough has written a series of works entitled *Carceri d'Invenzione (I, II & III)* where he too sets out to explore the architecture of Piranesi's prison etchings. Ferneyhough refers to the “masterly deployment of layering and perspective which gave rise to this impression of extraordinary immediacy and almost physical impact. Simultaneously the observer is drawn ineluctably down towards the dark centre while forcibly thrust away along centrifugal rays of absolutely non-naturalistic, mutually conflicting lines of force”.²³

I have also been influenced by some of the lines in these images and have attempted to carve out a representative musical space. Often the staircases, which allow the observer to follow a specific direction into the image, lead nowhere and disappear off the edge of the painting or out-of-sight altogether. In fig. 3.4 (bb.12-13 of *Piranesi's Fantasies*) I have shown, in blue, the fragments of material that represent part of a staircase which then disappears, or is

²³ Toop, R. and Boros, J. (1996) p.131

interrupted by chords and rests (marked in red). As the space is being carved out these interruptions work as a frame to halt and focus thought whilst at the same time the short silences in the right hand act as a palpable material as I discussed at the beginning of Chapter 2 (Space as a Palpable Material).

Presto ♩ = c.72-76

12 13

8va 15va

pp f pp p fp mf

f sfz mp > p f

Fig. 3.4 – bb.12-13, *Piranesi's Fantasies*

The research I did in *Piranesi's Fantasies* was in preparation for scenes in *Traffick* where, for example in scene 5, the character Suzana has developed a heroin addiction. Her thoughts are disturbed, hallucinatory, and the house where she is being held has become a lurid nightmarish space; she is plagued by a disorienting sense that the house is expanding, contracting, and rearranging itself, much like an Escher painting (image III.viii).

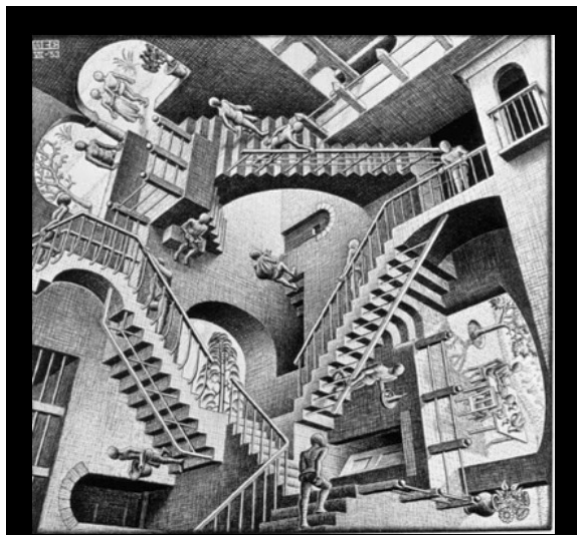


Image III.viii: *Relativity*, Escher, M. C.²⁴

²⁴ Escher, M. C. *Relativity*, 1953 [Painting] < <http://www.scottmcd.net/artanalysis/?p=548> > [accessed: 5 Feb 2014]

My intentions are close to those of the composer Simon Bainbridge: in an interview with Paul Griffiths he suggests that “the first seed is the combination of a visual image with a very nebulous sound world”.²⁵ David Wright describes Bainbridge’s music as having “imaginatively wrought surfaces”.²⁶ It is clear from Bainbridge’s music that he creates and manipulates textural layers as if they are construction materials at his fingertips to build a larger structure than even just the sum of the layers themselves. He deals with sonorities as entities in their own right and ‘modulates’ to and from them as if they were themselves tonics and dominants (of another language) and by simultaneously populating the space with these layers the fusion of sonorities creates another dimension all together. Arguably *Ad Ora Incerta*, for voice, bassoon and orchestra, and *Four Primo Levi Settings*, for mezzo-soprano, viola, clarinet and piano speak of exactly this: melodic architectural arcs are often formed; structures are devised from sections of contrasting material, for example ‘still-turbulent-still’ as if describing the outline of a cityscape; and his textures clearly shift from the horizontal to the vertical, that is from the melodic, horizontal, aspect of music to the harmonic, vertical, textures.

There are two apt examples of this in my own work:

1) *Woven Palaces* for saxophone quartet. The opening statement, on two soprano saxophones (fig. 3.5), forms a strong diagonally shaped contour that carves out an angular space with a strong, audibly perceived teleological drive towards particular repeated pitches of the tonic and dominant (in this case E – B♭ – E♭ – E♯ – B♭ – E♭ – B♭). Time, unlike an architectural line, is relative, it curves so I wanted to create an architecture that came out the material and gradually developed over the course of the first movement; further into the first movement (fig. 3.6) the texture is built of multiple angles (marked in red) before eventually slowing down where the curves ‘soften’ (bb.60-61, fig. 3.6). In the third movement of *Woven Palaces* (fig. 3.7) I have set out to layer up elements of the original material (marked in red) with a layer of new material (marked in blue) that is characterised by limited movement (it often folds back in on itself rather than following a single direction). In doing this I have made a point to align common tones between the layers to control resultant vertical arrival

²⁵ Griffiths, P. (1985) pp.39-45

²⁶ Wright, D. (1988) p.294

points (marked in green) and therefore attempted to relate these simultaneously occurring layers of activity coherently to each other whilst maintaining their audible independence.

2) Scene 2 of *Taffick – Road Kill*. At times the chorus in this scene interrupts the flow of the vocal lines of both solo voices (Dracul – baritone, and Suzana – soprano) and at other times these tutti vocal ‘stabs’ are like hammers that break into the space and interrupt the formation of the ‘walls’ of the space; the softer, longer lines on the horn and alto flute, that are creating a background structure, are constantly prevented from developing (fig. 3.8).

The image shows a musical score for the opening of movement 1 of *Woven Palaces*. The score is in 4/4 time with a tempo of 72. It features two staves with complex melodic lines and dynamic markings (ff, fff, p). Below the staves, there are six circles containing the notes E, Bb, Eb, Enat, Bb, Eb, and Bb. Red lines connect the notes to the corresponding notes in the musical staves.

Fig. 3.5 - *Woven Palaces*, opening of movement 1

The image displays a musical score for the opening of movement 3 of 'Woven Palaces'. The score is written for four staves: I (S), II (A), III (T), and IV (B). The tempo is marked as $\text{♩} = 126$. The score is divided into three systems, each containing four staves. The first system (measures 56-59) features a Soprano Saxophone (Sop. Sax.) and a Bassoon (IV (B)) part. The second system (measures 60-63) includes a Tenor Saxophone (TENOR SAX.) and a Bassoon (IV (B)) part. The third system (measures 64-67) features a Bassoon (IV (B)) part. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *mp*, *mf*, *p*, *sfz*, *sub f*, *sub ff*). Red arrows indicate phrasing or articulation. Blue boxes highlight specific musical phrases. The score is written in a key signature of one sharp (F#) and a 4/4 time signature.

Fig. 7 - Woven Palaces, opening of movement 3

Fig. 6 - bb.56-61, Woven Palaces, movement 1

160 $\text{♩} = c.72$ ($\text{♩} = c.216$)

S. *mp* to groom the girls. *sf* It groomed. *mp* It *sf*

M.S. *mp* to groom the girls. *sf* It groomed. *mp* It *sf*

Bari. *mf* pened its mouth. *sf* It the girls to gain their trust. *mp* It *sf*

B. *mf* pened its mouth. *sf* It the girls to gain their trust. *mp* It *sf*

Fl. *pp sempre*

Hn. *ppp sempre*

A. Gtr. *f* *sfz*

Vln. *arco* *sfz* *pp* *sfz* *pp*

Vc. *arco* *sfz* *sfz* *pp* *sfz*

Q



poco rit. $\text{♩} = c.72$ ($\text{♩} = c.216$)

S. *mf* gained their trust to co-ver a lie. *mp* It co-vered the lie. *p* *f*

M.S. *mf* gained their trust to co-ver a lie. *mp* It co-vered the lie. *p* *f*

Bari. *mf* gained. *f* to make them con - sent.

B. *mf* gained. *f* to make them con - sent.

Fl. *f*

Hn. *f*

A. Gtr. *p* *f*

Vln. *sfz* *sfz* *pp* *sfz* *pp*

Vc. *pp* *sfz* *pp* *sfz*

R

Fig 3.8 – bb.160-173, Sc.1 Traffick (Road Kill)

This methodology for the demarcation of time and space underpins and frames my creative process in this piece and is not too dissimilar from Bainbridge's reference above to melodic architectural arcs derived from the phenomenological tradition of how to understand notions of perception, individuality, and place. I believe this work challenges the common myth, or illusion, of space existing as *a priori* that we simply fill with various objects and actions, that is movement 'happens' in space. Instead, the piece presents space as a phenomenon that arises from the unique process of coming into being as a 'self', or individual. Through the creative, continuous, unfolding of musical fragments the space appears as a phenomenon that has been carved out.

Dwelling on these concepts led me to look at Bainbridge's *Music Space Reflection* which was written in response to Daniel Libeskind's architecture of the Imperial War Museum. Bainbridge's programme note reads:

It was my intention that the piece should be performed primarily in the buildings which inspired it, superimposed into the existing space and electronically adapting to the spatial differences of each location [...] Discovering any new space is a temporal as well as spatial experience. The eye takes 'mental snap-shots' from many different angles that accumulate in time to form an eventual comprehension of an entire three-dimensional environment. In the compositional process I have translated this sonically into a continuous unfolding of musical fragments, punctuated by silence, that extend in duration from 1 second to 34 seconds using the Fibonacci sequence: 1:2:3:5:8:13:21:34. [...] Each instrument is individually amplified in order for the music to be sound processed and spatially projected throughout the building, engulfing the listener in a plethora of constantly shifting aural perspectives.²⁷

Anne Ozorio's review describes the music vividly: "[...] you can 'feel' glass and metal in the clear, sharp textures, solid forms against transparent [...] just as architecture is a means of giving shape to 'empty' space, even silence is part of Bainbridge's concept".²⁸ These concepts of spatial experience resonate with my temporal experience when observing a space for the first time. The eye must graze over the surface to collect and store impressions. It is by viewing the space from many angles that the whole can be comprehended. I aim to bring the space (the silence) to exist as a palpable material that is then 'carved' or engraved with sound.

²⁷ Bainbridge, S. < <http://www.musicsalesclassical.com/composer/work/60/35642> > [accessed: 14 Dec 2013]

²⁸ Ozorio, A. < <http://www.musicsalesclassical.com/composer/work/60/35642> > [accessed: 14 Dec 2013]

Inhabitation of Space

Edward Winters, an artist, philosopher and writer, claims that “inhabited art is architecture”.²⁹ I however actually imagine the reverse of this to be true: sonority creates an inhabitable, fluid, constantly evolving architecture of its own. It is from this starting point that I try to, metaphorically, create a habitable space that I feel best resonates with the magnitude of the subject matter that I am dealing with as inspiration for the piece and allow this to influence the type of musical material I use to ‘inhabit’ the created space.³⁰

Not only do we all have a personal and unique perception of music but we also have a different way of getting “inside the sound and focussing on the evolution of the timbre” as La Monte Young imagines.³¹ Lois Tyson, author of *Critical Theory Today*, says “any given sound (signifier) can refer to any number of imagined images or concepts in one’s mind”.³² Literature in the field of architectural theory reflects on architects’ own views, practice and theory of the inhabitation of space. I have drawn on this literature to support my own explorations of how I imagine inhabiting space with sound and it intrinsically links to my discussion on the concept of ‘space as a palpable material’ in chapter 2.

For example, in *Cantec Tesute* (for large mixed ensemble) I wanted to use the extreme registers and resonance of the instruments, notably the harp and piano, to create an ‘aural tunnel’ (marked in red, fig. 3.9); the clarity of this space is enhanced too by the doubling of octaves between instruments. This space, once created, is gradually ‘inhabited’, first by a violin solo that leads into a solo for bassoon, which itself inhabits the space within the violin solo, (marked in green), and secondly by short repeating rhythmic patterns on pizzicato strings, woodblock and trumpet (marked in blue) that punctuate the space and replicate the

²⁹ Winters, E. (2011) pp.61-67

³⁰ My creative battle between the relationship of *inhabiting* space and the creation *of* space is mirrored in the minimalist reaction to abstract expressionist architecture in the United States in the 1960s; an art form where, according to the art critic and philosopher Harold Rosenberg, “the canvas was an arena in which to act” (Hess, B. (2009)). This *act* of creation is what has often been described as ‘action painting’; a style of painting where paint is dripped, dropped, smeared, spattered, or thrown on the canvas. Instead of the canvas gradually appearing, the journey toward making a work of art was as important as the work of art itself and what was to go on the canvas was not a picture but an event.

³¹ Duckworth, W. and Fleming, R. (2009) p.46

³² Tyson, L. (2006) p.251-252

sound of construction; that is the continuous construction of the space – as if a craftsman was hammering or chiselling away at a marble pillar.

The musical score for measures 17-21 of *Cantec Tesute* features the following instruments and annotations:

- Flute (Fl.):** Dynamics include *ff*, *pp*, *f*, and *ff*.
- Oboe (Ob.):** No notation.
- Clarinet (Cl.):** Dynamics include *ff*, *mf:pp*, *mp*, *mf:pp*, *mf:pp*, and *fp*.
- Bassoon (Cbsn.):** Includes a *Bassoon Solo* section with dynamics *espr.mf*, *p*, *mp*, and *ff:mp*.
- Horn (Hn.):** Dynamics include *mf:pp*, *mp*, *mf:pp*, *mf:pp*, and *fp*.
- Trumpet (Tpt.):** Dynamics include *ff*, *f*, *pp*, and *ff:mp*.
- Trombone (Tbn.):** Dynamics include *ff* and *f*.
- Percussion (Perc.):** Includes *BD* (Bongos) with *sfz* and *WB* (Woodblock) with *ff*, *mp*, and *p*.
- Harp (Hp.):** Dynamics include *mf* and *ff*.
- Piano (Pno.):** Dynamics include *ff* and *ff*.
- Violin (Vln.):** Dynamics include *ff* and *ff*.
- Viola (Vla.):** Dynamics include *ff* and *ff*.
- Violoncello (Vc.):** Dynamics include *ff* and *mp*.
- Double Bass (Db.):** Includes *arco* and *ff:mp*.

Performance instructions include *pizz.* (pizzicato) and *arco* (arco). The score also features various articulation marks and phrasing slurs.

Fig. 3.9 – bb.17-21, *Cantec Tesute*

Contemporary architect Gilles de Bure once quoted land artist Robert Morris: “my idea was not to produce an object but to give form to space”.³³ Once I have given form to a space in this way I set out to research how I can look at detailed qualities of a musical phrase, for example, interval bandwidth, inhabiting, albeit temporarily, this particular spatial dimension through either purposefully eliminating or diminishing and deconstructing the property of forward-directedness in music whilst at the same time, bringing the auditory object, such as a tone of a given duration or a melodic phrase, into being within that space. Wayne D. Bowman says that “without its spatial qualities, this highness or lowness, this nearness or remoteness, this sense of containing or being contained, music would not be present to us as music. [...] Musical space has significance because a person finds himself there, as a place to take up a temporary habitation”.³⁴

A useful example of this can be found in my piano sextet (pn, 2 vlms, vla, vcl, db.): *on hearing light fall*. Instead of creating, and then inhabiting, a large space I worked on different ways of inhabiting a series of given intervals, each expanding and moving up a semi-tone in time. Figure 3.10 shows how I built these ‘sonic entities’ (collections of pitches) whilst figure 3.11 shows the orchestration of the first chord in the opening of *on hearing light fall*. The harmonic field (bandwidth) of chord 1, for example, is a major third which is ‘saturated’, or ‘inhabited’, by a series of minor seconds. This chord is gradually brought into being across the space, as seen in figure 3.11, as each player enters and only in bar 7 can the full chord be heard. Each note of the chord is brought to life with small rhythmic patterns and the combination of several string effects (con sord, sul tasto and sul pont) to colour and gradually shade the space bringing definition and a sense of forward direction and contour.

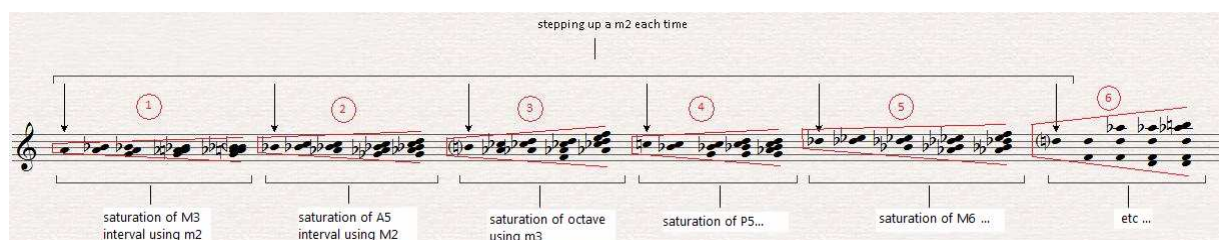


Fig. 3.10 – chord sequence, *on hearing light fall*

³³ Bure, G. (2010) p.62

³⁴ Bowman, W. D. (1998) p.274

for James MacMillan
on hearing light fall

Emma-Ruth Richards

Tempo ♩ = 60-63

8^{va} con sord. (metal bridge-shaped practice mute)

Violin 1 *f* (molto vib.) *Passionately, intense but heavily masked with mute - 'shouting in a whisper'* *f*

Violin 2

Viola

Violoncello *sul tasto senza vib.* *ppp* Dark *sul pont.* *mf* *p* *nat.*

Double Bass *senza vib.* *pp* Dark *< p* *pp*

Piano *ff* Sparkling *6* *p* *ppp* *pp*

[N.B 1st two beats senza ped.]

(8)

Vln. 1 *f* *f* *con sord.* *ff*

Vln. 2 *p* *mf* *mp*

Vla.

Vc. *sul pont.* *sul tasto 3* *mp* *p*

Db. *mf* *p* *mp* *p*

Pno. *p* *ff*

sos. Ped.

Fig. 3.11 – on hearing light fall, opening – orchestration of chord 1 (see fig. 3.10)

Convinced of the effectiveness of this procedure I developed it further in the realisation of a chord progression for *Traffick*; not only is the chord sequence built using this technique but each of the tonal centres for every four-chord block come out of the ‘*Vanished*’ theme itself (fig. 2.20). The combination of a recognisable melodic motif (not present in *on hearing light fall*) with this series of chords has meant I could incorporate my ideas on multidimensional awareness, as discussed in the section on perspective in the previous chapter, with the exploration of inhabiting the individual interval and even the space around those intervals; for example, the first four-chord block, built from the first pitch (C) of the *Vanished* theme, explores a relatively ‘consonant space’ creating harmony built mostly from major and minor thirds (see fig. 2.20) whilst the same chord progression, harmonised this time with tritones (fig. 3.12). Although these observations on sound could be interpreted in a variety of different ways, for me, they give the effect of tightening or collapsing of the space.

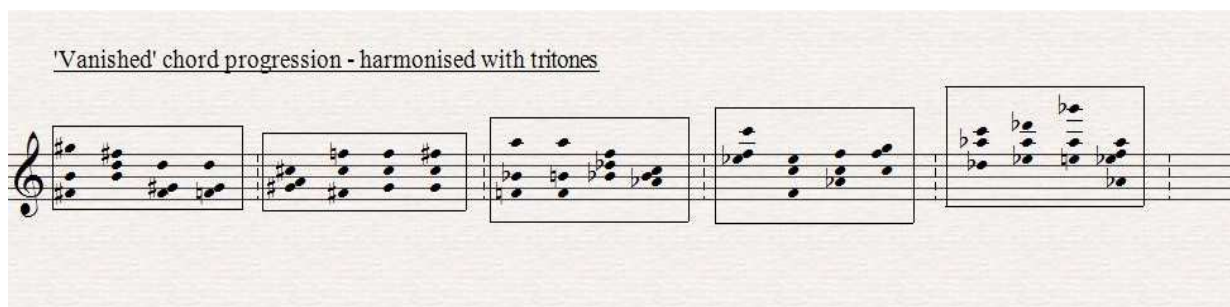


Fig. 3.12 – ‘Vanished’ chord progression 2, *Traffick*

I imagine the musical structure in relation to the space that surrounds it and like music, my perception of architecture requires time and movement around that space; as I enter a building I ‘read’ it by either a) tracing the contours of it with my eye, as I would a painting, or b) physically inhabiting it, confined only by its walls, corridors, rooms or staircases. The path that I walk is a personal choice and each direction and movement I choose to take creates a linear process from light into dark, or from a closed space into an open space. In *Musical Space and Architectural Time*, Galia Hanoch-Roe states that “the observer of a building weaves his path by combining choice with restrictions. He may choose to stop, walk faster or slower, look around, reverse his position in space but his freedom is confined [and

his] points of view affect his perception”.³⁵ Bars 25-28 of *Cantec Tesute* (fig. 3.13) show this in practice: the extreme registers of instruments (as previously demonstrated in figure 3.9) create the sense of space that the solo lines explore. In this example the violin and trumpet represent an observer within the building and meander freely accelerating and slowing at ease in an improvisatory manner and exchanging pitches as if reversing position within the space (fig. 3.14); worth mentioning too are the short gestures on oboe (marked in blue) that decorate certain pitches (B \sharp in this case) as if the eye of the observer has lingered a little longer on a particular detail in the building or caught a reflection of light on the corner of a doorway perhaps.

³⁵ Hanoeh-Roe, G. (2003) p.149

25 $\frac{4}{4}$

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. WB BD

Hp.

Pno.

Vln.

Vla.

Vc.

Db.

ff *p* *mp* *3* *ff* *p* *mf*

mf *f* *mp*

mp *mf* *p* *sfz*

mp *f* *ff* *mp* *pres de la table* *3* *mp*

mf *f* *mp*

senza vib *Solo* *4/4* *mf* *f* *norm.* *mp* *pizz.* *3* *mf* *pizz.* *3* *mf* *fp*

Fig. 3.13 – bb.25-28, *Cantec Tesute*

The image displays a musical score for two instruments: Trumpet (Tpt.) and Violin (Vln.). The Trumpet part is in the upper staff, starting with a dynamic of *mp* and a crescendo to *f*, then returning to *mp*. The Violin part is in the lower staff, starting with a dynamic of *mp* and a crescendo to *mf*. Both parts are enclosed in red boxes. Below the Violin staff, a series of green lines connect specific notes to a sequence of pitch contour labels: B - C -, A - E - F - E - F - E, E -, A - F, - E, and - B - E. The Violin part also includes a 'pizz.' (pizzicato) section and a 'norm.' (normal) section. The Trumpet part includes a '+' sign above the staff.

Fig. 3.14 – *Cantec Tesute*, extracted lines from violin and trumpet solos

As partially dealt with in the last chapter, the temporality of music is an obvious factor that needs to be considered in discussions concerning its existence within a space, especially when inhabitation of the space created can only be temporary. Bowman describes musical spaces as “phenomenal spaces, spaces that move without going anywhere, change while staying the same. But above all, they are spaces given to a conscious body, which experiences them not just with the ear, but synesthetically”.³⁶ Just as building blocks in construction make habitable spaces, timbre and harmony create direction and inhabit a space as well as creating the space itself.

Immaterial Architecture

Drawing from the proprioceptive world is how I aim to develop and create my own work. I consider the rhythm of light and shade and set out to build audible darkness and light into my music.³⁷ I aim to allude to, or give an impression of, darkness and shadow as a form of immaterial architecture. In his book *Immaterial Architecture*, the English architect and architectural historian Jonathan Hill examines what he calls “hunting the shadow” and

³⁶ Bowman, W. D. (1998) p.273

³⁷ When referring to the ‘rhythm of light’ I am concerned with the reciprocity between light and dark as an expression of the fundamental principle of life: the diurnal rhythm of night and day.

discusses over thirty architectures – buildings, spaces and artworks – in which the material is perceived as immaterial – dust, mirror, shadow, condensation, weather and smoke – and is therefore grounded in perception.³⁸ He opens with an example of a row of electricity pylons that he can see from his house:

Against the familiar grey sky the grey pylons were invisible. Very occasionally, when light chanced on steel, the pylons would briefly flicker and then disappear. Physically unchanging, the pylons were as seasonal as the fields.³⁹

This form of sensory engagement with one's surroundings prevents complete alienation and the experience of shade, light, smell, smoke or condensation not only brings an intimacy with the space but helps to create the space itself. Hill states that the immaterial is as important to architecture as the material: 'Hunting the shadow' relates "the command of drawing to other concepts that draw architecture towards the immaterial, such as space and surface".⁴⁰ There can only be shade and darkness when it is contrasted with light. Pallasmaa writes that "in great architectural spaces there is a constant, deep breathing of shadow and light; shadow inhales and illumination exhales light".⁴¹ He draws a comparison with Rembrandt and Caravaggio paintings where "the depth of shadow in which the protagonist is embedded gives a sense of presence, he/she is embedded like a precious object".⁴²



Image III.ix: *Student at a Table by Candlelight*, Rembrandt (1597-1599)⁴³

³⁸ Hill, J. (2006) p. 31

³⁹ Ibid., p.2

⁴⁰ Ibid.,

⁴¹ Pallasmaa, J. (2005) p.46

⁴² Ibid.,

⁴³ Harmenszoon van Rijn, Rembrandt. *Student at a Table by Candlelight* < <http://www.relewis.com/rembrandt-student.html> > [accessed: 9 Feb 2014]

A pertinent example of immaterial architecture is developed in the writings of the architect Le Corbusier, where light takes on a physical property and as Morton Latham writes: “light becomes itself a subject of thought [...] and the prominence of a certain feature [is] obtained by the use of colour”.⁴⁴ Le Corbusier argues that “architecture is the masterly, correct and magnificent play of masses brought together in light.”⁴⁵ He sets out to compare a series of buildings and structures according to their ‘rhythms’ of light and shade. Firstly, he describes the Parthenon as having “intense rhythm [and] the whole composition is massive, elastic, living, terribly sharp and keen and dominating”.⁴⁶ Le Corbusier goes on to compare his own design for city streets with what he deems to be successful rhythms of a Hindu temple (image III.x), the Santa Sophia Constantinople (image III.xi), and a temple at Thebes (image III.xii). What interests me in his example of streets with set-backs (image III.xiii) is how he creates a play of light and shade with accents running horizontally from left to right. These so-called ‘urban accents of shade’ could be said to be similar to the accents of darkness and light within a musical structure. My aim is not to create a state of equilibrium (as deemed ‘successful’ by Le Corbusier) but to use this architectural abstraction to affect the way in which variations and modulations of a rhythm relate to the space occupied by them. As I stood in Notre Dame, on a recent visit to Paris (2013), I was captured by how the pattern of chandeliers, that lit up the inside of each arch at ground level, were then echoed above on the upper balcony of the cathedral (image III.xiv). The rhythm of the arches and the lighting reminded me of Le Corbusier’s description of a Green Mosque in Broussa, Asia Minor:

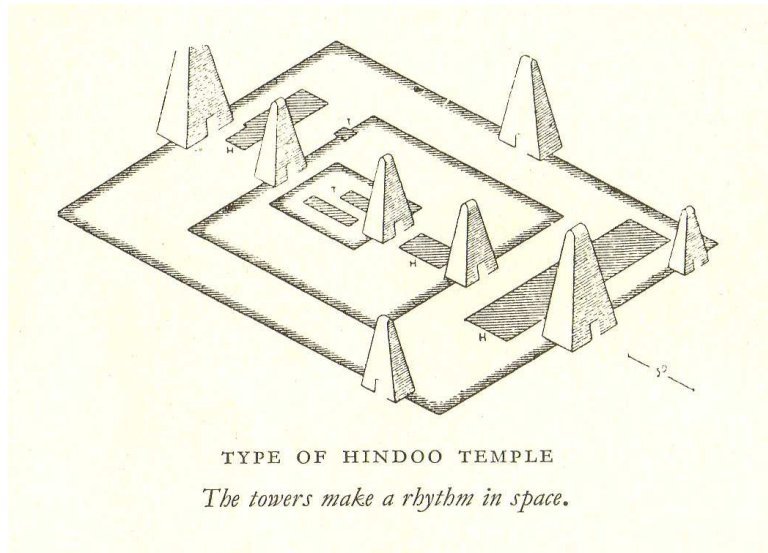
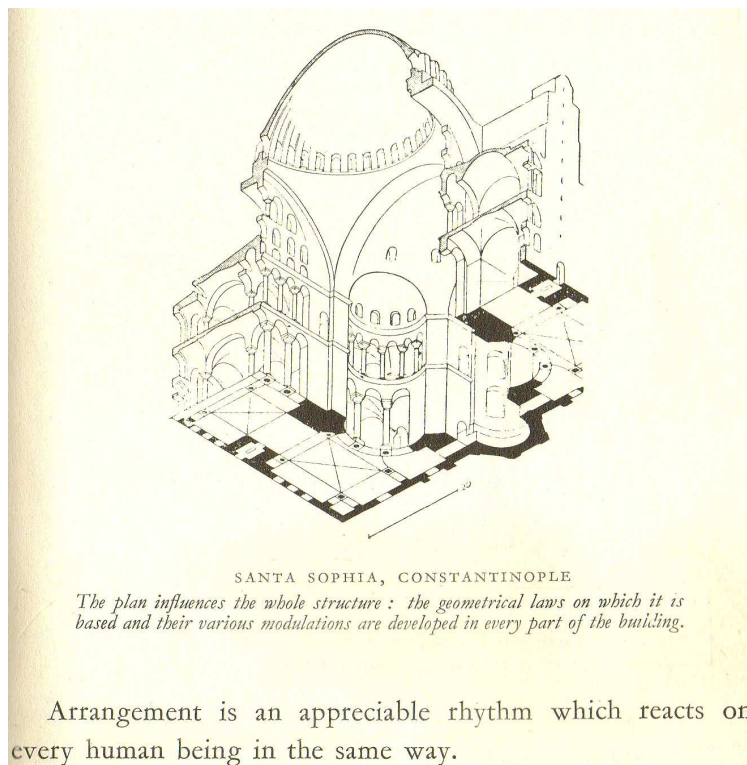
You are in a great white marble space filled with light. Beyond you can see a second similar space of the same dimensions, but in a half-light and raised on several steps (repetition of a minor key); on each side a smaller space in subdued light turning round, you have two very small spaces in shade. From full light to shade, a rhythm. Tiny doors and enormous bays. You are captured, you have lost the sense of common scale. You are enthralled by a sensorial rhythm (light and volume) and by an able use of scale and measure.⁴⁷

⁴⁴ Latham, M. (1884) p.158

⁴⁵ Corbusier also writes that “if the relationship of mass to space is in just proportion, the eye transmits to the brain co-ordinated sensations and the mind derives from these satisfactions of a high order: this is architecture. [...] A profound projection of harmony: this is architecture. [...] Without plan there can be neither grandeur of aim and expression, nor rhythm, nor mass nor coherence.” Le Corbusier (1946) p.31

⁴⁶ Le Corbusier (1946) pp.43-46

⁴⁷ Ibid., p.169

Image III.x: Hindu Temple ⁴⁸Image III.xi: Santa Sophia Constantinople ⁴⁹⁴⁸ Ibid., p.46⁴⁹ Ibid., p.47

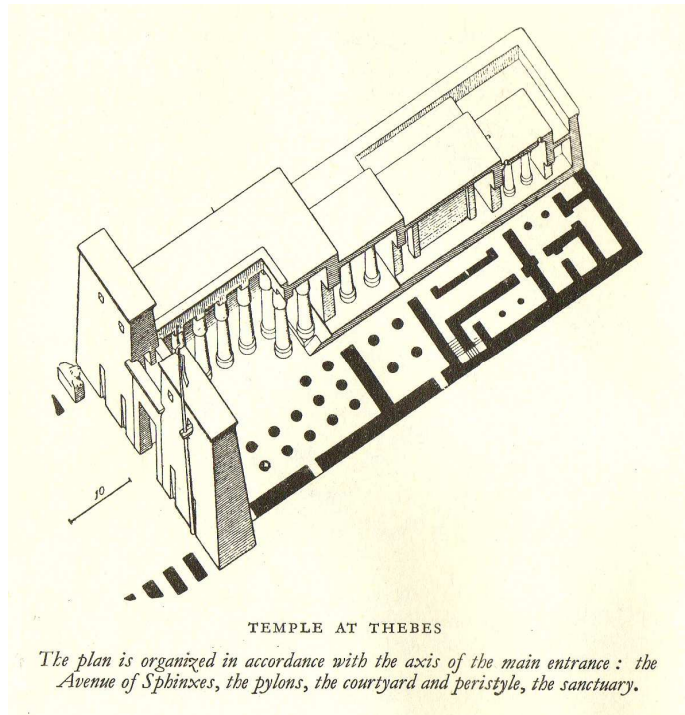
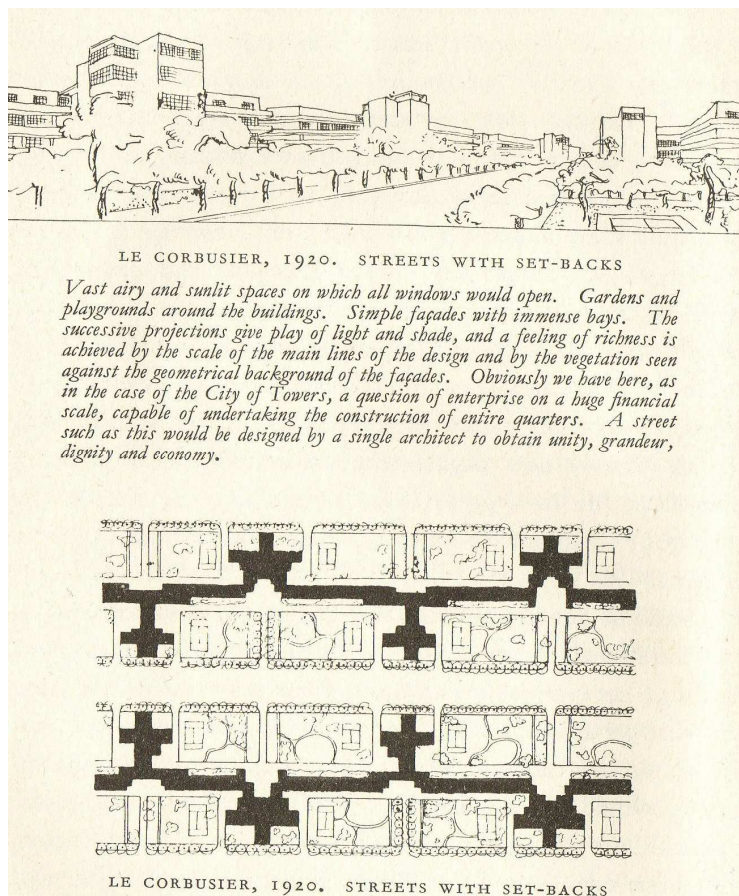
Image III.xii: Temple at Thebes⁵⁰Image III.xiii: Streets with Set-Backs⁵¹⁵⁰ Ibid., p.48



Image III.xiv: *Notre Dame*, inside © Emma-Ruth Richards, Paris 2013

In my piece for solo viola, *Hora Spoitorilor*, a piece written in preparation for working on the darkest scenes of *Traffick*, I tried to capture Le Corbusier's description of 'rhythms of light and shade', whilst also exploiting the unique timbre of the viola itself (I will explore this particular choice of timbre in more detail in the next chapter). The name *Hora Spoitorilor*, as referred to over the last two chapters, is also that of the anonymous Romanian folk song that I have used as the basis for a lot of material; it has a light dance-like character based on *aksak* rhythm and the first few bars can be seen below in figure 3.15.⁵²

In figure 3.19 I have shown the unrelenting interruptions of Le Corbusier's 'accents of shade' (based on the 'Cry / Trauma' theme (fig. 3.16) of *Traffick*) alongside the development of the 'light' material. For the 'light' material I chose to take small characteristics, in particular the little ornamentations, of the Romanian folk song and use them to affect the 'Rape' theme from *Traffick* (fig. 3.17) to create a stronger, 'fiercer' image of light that could 'pierce' through the dark accents and ultimately prevail in the conflict between light and dark in this piece (in figure 3.19 I have marked the appearance of the 'Rape' theme in green).⁵³ In the piece I also attempted to think of these 'rhythms of light and shade' on a programmatic level and embed some of the conflict and pain, shared between mother and daughter in the opera,

⁵¹ Ibid., pp.51-60

⁵² "What makes the aksak rhythm different from the classical/distributive rhythm is its fundamental asymmetry reflected in the invariable use of two duration units - a long one and a short one - instead of one unit only". (Fracile 2003: 197-210) Between those two units there is an 'illogical' arithmetic relation (2:3 or 3:2) which attaches that 'lame' or 'stumbling' characteristic to the tunes in aksak, thus justifying the name itself. (Brăiloiu 1984: 133-167).

⁵³ These ideas about light and shade are (merely) 'conceptual scaffolding' that I use when writing. They are subjective and not a vital for a listener to understand.

into development of the ‘light’ material. The result, for me, is a double-accent: the light is accented by shade of a different kind when a variation on the ‘Mother’ theme (fig. 3.18) appears (marked in red in fig. 3.19).

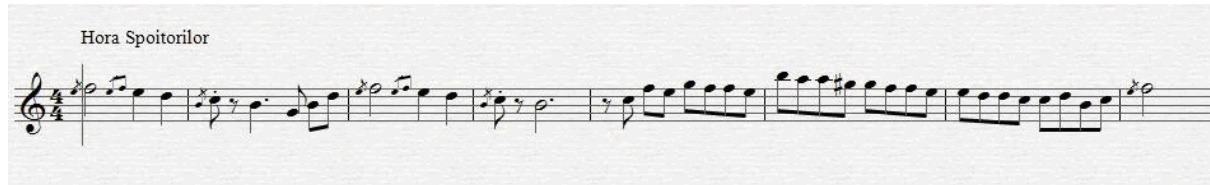


Fig. 3.15 - *Hora Spoitorilor*, anonymous Romanian folk song



Fig. 3.16 – ‘Cry / Trauma’ theme, *Traffick*

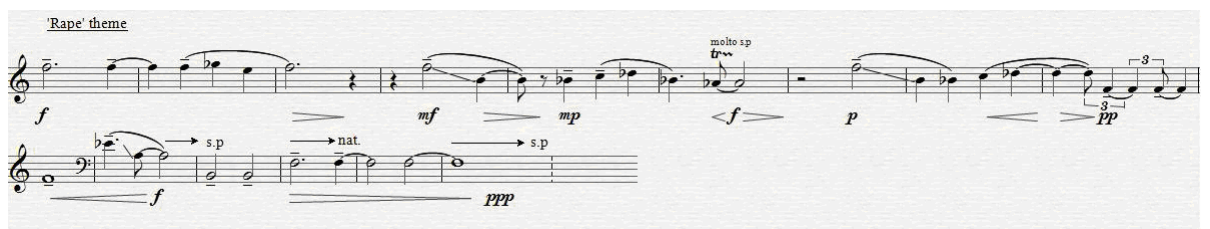


Fig. 3.17 – ‘Rape’ theme, *Traffick*



Fig. 3.18 – ‘Mother’ theme, *Traffick*

Hora Spoitorilor

Solo viola

$\text{♩} = \text{c. } 66$

F Rape' theme F F Gb E F... Emma-Ruth Richards

f espress. *sub.p* *mf* *p* *f* *mp* *f* *sub.p* *mp*

Hora Spoitorilor folk song ornamentation—

8 *f* *mp* *sub. ff* *mp* *mf* *f* *mf*

16 *mp* *f* *mp* *mf* *p* *mf* *p* *mp* *p* *pp*

'double' accent

24 *sub. ff* *pp* *mp* *mp* *mf*

31 *p* *ff* *fff* *f* *pp*

38 *f* *sub.p* *ff* *fff*

46 *fff* *ffff*

51 *ff* *ffff*

Fig. 3.19 – Hora *Spoitorilor*, solo viola

Another excerpt, this time a passage from my piece for solo clarinet, *Ikon* (fig. 3.20), shows a similar structure also based on rhythms of light and shade. The material of the light is also developed from the same Romanian folk theme *Hora Spoitorilor* but the accents of shade this time are characterised by fast accented figures starting in the lowest range of the clarinet and progressing up through the register and eventually, as the piece develops, replacing the lighter, decorated material altogether.

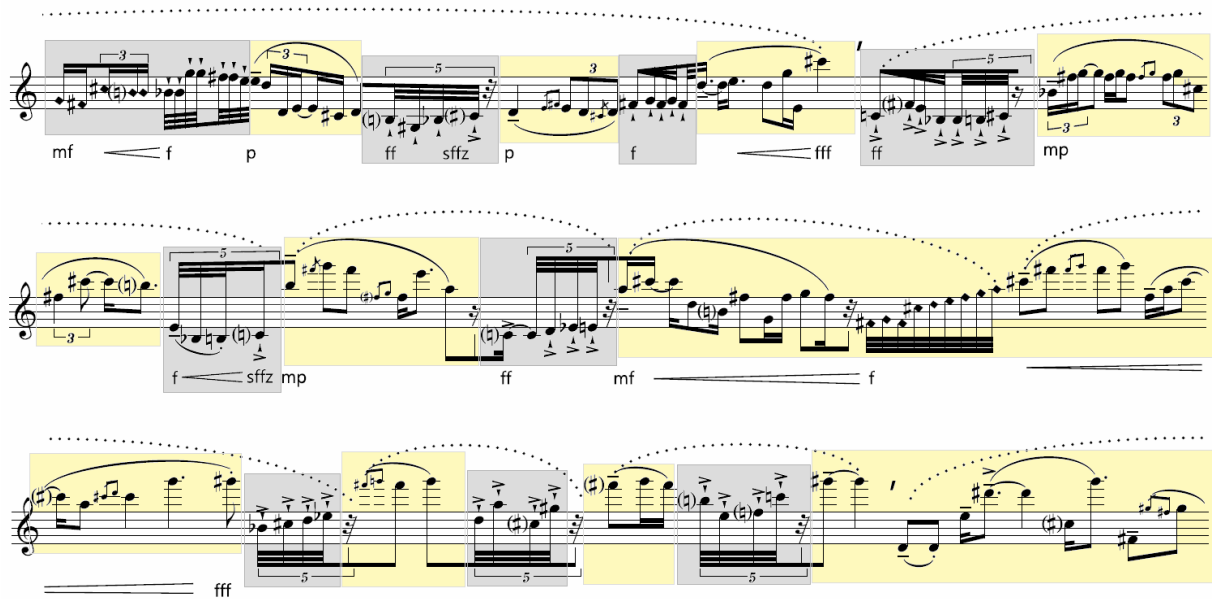


Fig. 3.20 – excerpt from *Ikon*, solo clarinet

As already mentioned, my research into (the nature of) immaterial architecture was in preparation for writing *Traffick*. I have been interested in the idea of light itself being the subject of thought and decided to incorporate this in my early designs for the whole structure of the opera as well as the development of the musical material itself. Once I had gained an intimate knowledge of the themes and their 'light' and 'dark' qualities, I explored how they could be used in different scenes in the opera based on the type of illumination and atmosphere needed at any given moment. Image III.xv, below, shows the initial ideas for the layout of the three parts of the opera with both an epilogue and prologue either side. In the graph each scene is marked with a rough duration and shaded according the content and intensity of the material being set; as the opera progresses the longer scenes darken and the structure is punctuated by varying degrees of shadow to echo what has gone before. An

example of this in practice can be found in Sc.2 of *Traffick*. The scene is titled *Road Kill* and combines some of the material and ideas in *Hora Spoitorilo* and *Ikon* to shade the vocal line accordingly (fig. 3.21).

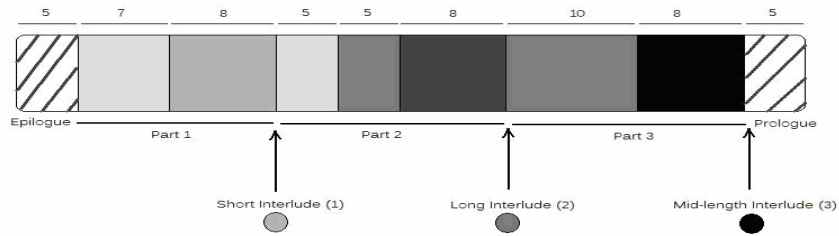


Image III.xv: initial ideas for the layout of *Traffick*

Fig. 3.21 – bb.218-238, *Road Kill* (Suzana's aria, Sc. 2), *Traffick*

Another example of this so-called ‘immaterial architecture’ is found in Daniel Libeskind’s design for the *Imperial War Museum North*, Manchester (image III.xvi). Libeskind describes how he has “imagined the globe broken into fragments and taken the pieces to form the building [and used] fluorescent lights [to] represent slashes of light in the sky”.⁵⁴

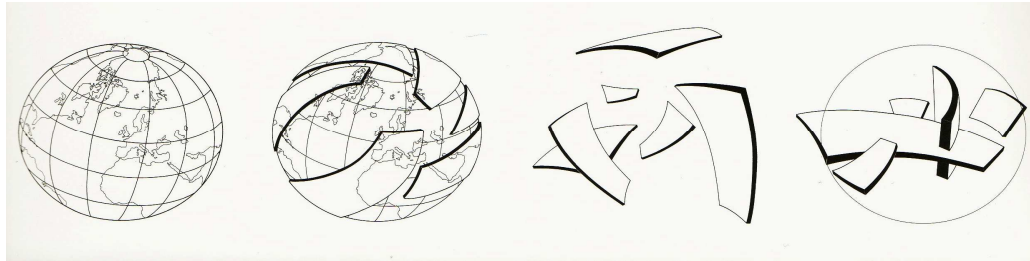


Image III.xvi: Libeskind, *Imperial War Museum North*⁵⁵

As Libeskind’s deconstruction is *physical*, and therefore more tangible, such a deconstruction in a sequential sound will not be apparent in the same way. It is therefore the use of an immaterial architecture, such as light, that I am drawn to as it defines the space and creates a physical property within that space. The cuts in the walls of the building come from “oblique beams of light [and reveal] the invisible and give voice to the silence. [...] The figurative effect is that of an architecture that, as Libeskind says, is ‘reduced to a sign of its absence’. [...] The blades of light enter like non-articulated screams in the hollows of the holocaust museum”,⁵⁶ (image III.xvii).



Image III.xvii: Libeskind, *blades of light*, *Imperial War Museum North*⁵⁷

⁵⁴ Anon., *Imperial War Museum North*, Guidebook (2009) p.44-47

⁵⁵ Ibid., p.44

⁵⁶ Capanna, A. (2009) p.261

⁵⁷ Libeskind, D. <<http://www.arch2o.com/imperial-war-museum-north-studio-daniel-libeskind/>> [accessed 3/12/2013]

In the example of *Ikon* (above) the more aggressive material is associated with the darkness but in this example of *Caught on the Corner*, for wind quartet (fig. 3.22), these ‘blades’ and ‘non-articulated screams’ are representative of light whilst the darker, more unsure fragments of melody are representative of shade and uneasiness. I feel that this relates closely to Pallasmaa’s concept of ‘deep breathing’ where the shadow ‘inhales’ and the light ‘exhales’.⁵⁸ The fierceness of the light is created with the use of multiphonics on the oboe and combinations of highly dissonant intervals (minor 2nds, 7ths and tritones) whilst the ‘shadow’ has a lyrical, cantabile quality to it (bb.15-19 fig.23).⁵⁹

⁵⁸ “Just as a musician plays himself rather than the instrument [... so too], during the design process, the architect gradually internalises the landscape, the functional requirements as well as his/her conceived building: movement, balance and scale are felt unconsciously through the body as tensions in the muscular system. As the work interacts with the body of the observer, the experience mirrors the bodily sensations of the maker. Consequently architecture is communication from the body of the architect directly to the body of the person who encounters the work, perhaps centuries later. [...] Similarly, the architect Michelangelo does not present symbols of melancholy; his buildings actually mourn. [...] The melancholy in Michelangelo’s architecture is fundamentally the viewer’s sense of his/her own melancholy enticed by the authority of the work”. Pallasmaa, J. (2005) pp.67-68

⁵⁹ Fingerings for the multiphonics used can be found at the beginning of this movement in the score.

Fig. 3.22 – bb.40-49, *Caught on the Corner*

Fig. 3.23 – bb.15-19, *Caught on the Corner*

Messiaen is a composer who has inspired me as he explores immaterial things in order to create lucid musical metaphors. It is well known that, when Messiaen was young, he had a magical experience at Sainte-Chapelle, a church completely glazed with stained glass (image III.xviii). He later described it as “the most beautiful stained glass in Paris, [...] a place where the light is irradiated in blues, reds, golds, and extraordinary violets”.⁶⁰ His experience of this “divine light, caught by man” fired his desire to visually obtain and translate non-musical symbols in his writing.⁶¹ He regularly talked about ‘Heavenly Bodies’ and the ‘Gift of Light’ and aligned himself with the Roman and Gothic builders of stained-glass and said “they too would have considered something other than the functional aspect of a building; they saw in it a symbol, [...] something that] is invisible and what is truer than the visible”.⁶² Although Messiaen’s music is often rhythmically complex his use of bold sonorities (colours) create striking and audible layers within the music that are constantly changing. This complex, ‘interwoven fabric’ of sound depends on the clarity and boldness of sonority and sensation of colour.

⁶⁰ Samuel, C. (1976) p.95

⁶¹ Ibid., p.14

⁶² Ibid., pp.103-104



Image III.xviii: Sainte-Chapelle, Paris © Emma-Ruth Richards 2013

The Regulating Line

As stated at the outset of this chapter, I temporally ‘collect’ the shapes and lines that the architect created as I look at a building. I try to recreate these temporal structures in music by weaving vertical, melodic arcs with horizontal statements and then subsequently enhancing them too by a third, diagonal line, from imitation, between these musical threads. Some of these architectural lines appear to have swelling, oscillating, or diminutive characteristics depending on how they are viewed. I am interested in abstracting musical characteristics from these descriptive words as I think about the expanding or diminishing qualities of a melodic line. I will now look at two examples from my work in relation to their particular intervallic or rhythmic features and show how I aim to use these metaphors as regulating entities within the music.

In two excerpts of *on hearing light fall* for piano sextet (fig. 3.26 and 3.27, below) I have shown the augmentation and diminution of rhythm ‘A’ (fig. 3.24), alongside further variants (fig. 3.25). The layering of these rhythmic cells creates a sense of direction within a busy texture and even though the vertical, horizontal and diagonal statements weave between parts and often overlap I can control the sense of ebb and flow of the space. Diminution and augmentation of a rhythmic cell blends simultaneous acceleration and deceleration of the rhythm and results in an exchange of roles between the layers of the ensemble.

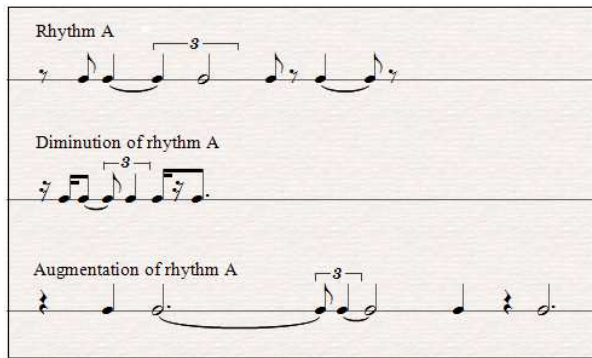


Fig. 3.24 – on hearing *light fall*, rhythm A, diminution & augmentation

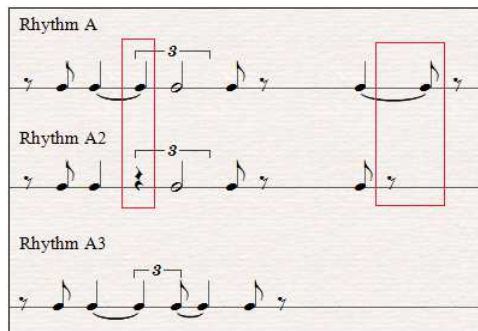


Fig. 3.25 – on hearing *light fall*, rhythm A variants

The musical score consists of two systems, measures 27-30. The instruments are Vln. 1, Vln. 2, Vla., Vcl., Db., and Pno. The score includes various performance markings and annotations:

- Measure 27:**
 - Vln. 1: *f*, 5th fingerings.
 - Vln. 2: *A2* (pizz.), *mp* searching, 3rd fingerings, *arco senza vib.*, *p*, *sul pont.*, *nat.*, 3rd fingerings, *p*.
 - Vla.: *s.p.*, *mp*, 3rd fingerings, *nat.*, *A3* *nat.*, *sul tasto*, 3rd fingerings, *p*.
 - Vcl.: *A3*, 3rd fingerings, *nat.*, *p*, *Aug. A - variant*, 3rd fingerings, *mp*, 3rd fingerings, *p*.
 - Db.: *A*, 3rd fingerings, *p*, *mp*, *p*.
 - Pno.: *ppp*, 3rd fingerings, 5th fingerings.
- Measure 28:**
 - Vln. 1: *f*, 5th fingerings.
 - Vln. 2: *A3* *sul tasto*, 3rd fingerings, *sul pont.*, *f*.
 - Vla.: *A2* *pizz.*, *mp*, 3rd fingerings, *p*, *sul tasto*, 3rd fingerings.
 - Vcl.: *sul pont.*, 3rd fingerings, 3rd fingerings, *poco*.
 - Db.: *poco*, 5th fingerings.
 - Pno.: *p*, 5th fingerings, *pp*, 5th fingerings, *ppp*.
- Measure 29:**
 - Vln. 1: *f*, 5th fingerings.
 - Vln. 2: *A3* *sul tasto*, 3rd fingerings, *sul pont.*, *f*.
 - Vla.: *A2* *pizz.*, *mp*, 3rd fingerings, *p*, *sul tasto*, 3rd fingerings.
 - Vcl.: *sul pont.*, 3rd fingerings, 3rd fingerings, *poco*.
 - Db.: *poco*, 5th fingerings.
 - Pno.: *p*, 5th fingerings, *pp*, 5th fingerings, *ppp*.
- Measure 30:**
 - Vln. 1: *f*, 5th fingerings.
 - Vln. 2: *A3* *sul tasto*, 3rd fingerings, *sul pont.*, *f*.
 - Vla.: *A2* *pizz.*, *mp*, 3rd fingerings, *p*, *sul tasto*, 3rd fingerings.
 - Vcl.: *sul pont.*, 3rd fingerings, 3rd fingerings, *poco*.
 - Db.: *poco*, 5th fingerings.
 - Pno.: *p*, 5th fingerings, *pp*, 5th fingerings, *ppp*.

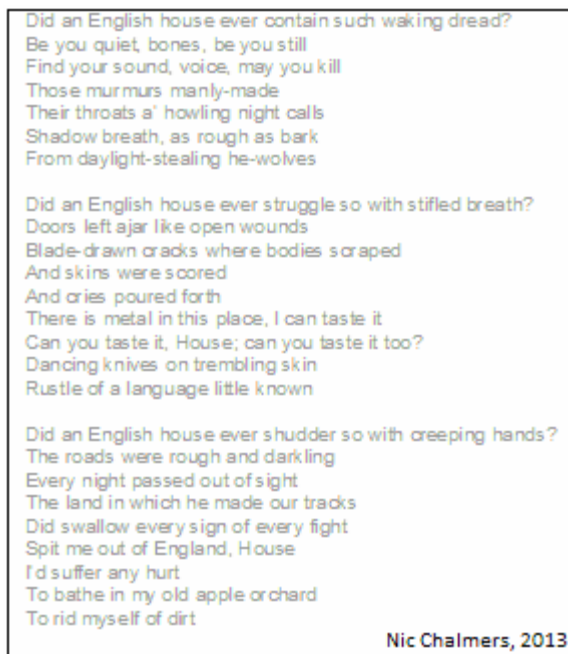
Fig. 3.26 – bb.27-30, on hearing light fall

Fig. 3.27 – bb.58-60, *on hearing light fall*

Le Corbusier touched on this idea of thought echoing the geometry of a room when he wrote that “the regulating line brings satisfaction to the understanding and is a means to an end; it is not a recipe”.⁶³ Perhaps it is this ‘regulating line’ that enables a parallel to be made in both arts between intimacy and externality but also between shape and direction. Le Corbusier goes on to say that “our eyes are constructed to enable us to see forms in light. [...] A mass is enveloped in its surface which is divided up according to the directing and generating lines of the mass; and this gives the mass its individuality”.⁶⁴ I like the idea that there is a possibility of thinking about sensory engagement with my surroundings, so that I am not alienated within the space of a work, but engaged with it through sight ‘imagined’ touch. The idea of ‘regulating’ a space in this way helped me translate Le Corbusier’s idea of “plastic emotion” as I set out to write a piece for wind quartet: *Caught on the Corner*.⁶⁵ I approached writing this piece as a purely musical response to an extract of text, from an early draft of the *Traffick* libretto, by Nic Chalmers (fig. 3.28) but was also reminded of this example of Roman architecture (image III.xix) that I remember standing in front of in Rome in 2012; it aptly illustrates how strong lines propel the eye forward and back shifting from vertical to diagonal

⁶⁵ Ibid., p.1

to horizontal whilst all the time revealing different shades and textures that define both intimacy and externality. Subjectively-speaking the well-defined, angular, lines represent the exterior of the building whilst the darker, unlit, surfaces draw my eyes into the obscure inner space of the corner. Even though it is impossible to physically ‘experience’ the corner of this building (it is out of reach and not a strictly inhabitable space) it is Le Corbusier’s imagined touch that brings the space to life for me. *Caught on the Corner* is in three movements - (i) Blade-drawn Cracks, (ii) Burnt, (iii) Caught on the Corner and I chose this particular extract of text as it personifies a piece of architecture: the English House. With this, and the image of Roman architecture, in mind I set out to ‘build’ a musical house thinking in particular about which compositional techniques I could employ to metaphorically define a variety of surface, texture and line in the music.



Did an English house ever contain such waking dread?
Be you quiet, bones, be you still
Find your sound, voice, may you kill
Those murmurs manly-made
Their throats a' howling night calls
Shadow breath, as rough as bark
From daylight-stealing he-wolves

Did an English house ever struggle so with stifled breath?
Doors left ajar like open wounds
Blade-drawn cracks where bodies scraped
And skins were scored
And cries poured forth
There is metal in this place, I can taste it
Can you taste it, House; can you taste it too?
Dancing knives on trembling skin
Rustle of a language little known

Did an English house ever shudder so with creeping hands?
The roads were rough and darkling
Every night passed out of sight
The land in which he made our tracks
Did swallow every sign of every fight
Spit me out of England, House
I'd suffer any hurt
To bathe in my old apple orchard
To rid myself of dirt

Nic Chalmers, 2013

Fig. 3.28 – extract of text from *Traffick*, Nic Chalmers



Image III.xix: example of Roman architecture © Emma-Ruth Richards, Rome 2011

Figure 3.29 (below) shows the opening three phrases (steps) of the third movement. I imagined each chord as a singular ‘surface’ that was getting darker and stronger: as each chord fills out the dynamic level increases and the harmony becomes more dissonant (‘darker’) and therefore more forceful. It was my intention that as the chords are ‘built’ gradually (each pitch of the chord is introduced separately) the listener would have a contextual appreciation of the intervals in the chord one at a time. Much like the earlier example from *on hearing light fall* (fig. 3.11), the ear has a quantitative appreciation of the distance between the intervals before the vertical chord is formed and therefore the ‘surface’ appears to the ear as a surface of a building would appear to the eye: one step at a time. The mass is given its individuality by the melodic arches that weave in and out (first on clarinet, then bassoon) whilst the sustained pitches (marked in red) regulate and ‘hold’ the shape of this space by echoing the sound-world of the opening chords. In bars 35-38 (fig. 3.29) three pitches from the melodic line (marked in green) ‘touch’ the regulating lines and bounce off again being propelled forwards, upwards or downwards yet still contained within the space. Figure 3.29 also shows how I have taken the concepts of rhythmic diminution and augmentation that I developed in *on hearing light fall* and combined them with the regulating lines of this structure: a melodic figure, echoed between the flute and oboe (marked in blue), constantly exchange the same pitches (E/F) at different rhythmic rates to give the impression of expansion and contraction and acts as a counter-proportion enveloped in the surface of the ‘house’.

mvt 3: caught on the corner

for Atéa Quintet - New Dots

Emma-Ruth Richards

♩ = 48

Flute

Oboe

Clarinet in B \flat

Bassoon

10 'cold' *ppp*

17 (nat) *pp* \rightarrow *mf* (nat) *p* \rightarrow *mf* *fp* \rightarrow *f*

23 *mp* *espr.* *pp* *mp* \rightarrow *p* \rightarrow *f* *mp*

espr. \rightarrow *mf* *mp* \rightarrow *p* \rightarrow *f*

Dynamic markings: *fp*, *mp*, *mf*, *pp*, *ppp*, *f*, *p*, *mp*, *mf*, *espr.*, *(nat)*, *fp*, *f*, *pp*, *ppp*.

Tempo markings: $\text{♩} = 48$, $\text{♩} = 58$.

Performance instructions: *'cold'*, *espr.*, *(nat)*, *3*, *5*.

(cont. →)

29

p

lontano

p espr.

mp

mf > p

mp

f

p

f

mp

mf

p

34

p

f

mp

fp

f

p

f

mp

fp

f

mp

f

ff

p

f

f

ff

40

p

mp

p

mf

f

mf

pp

mf

p

pp

f

mp

pp

p

mp

f

mp

45

mf

pp

mp

mf espr.

f

sub. p

pp

f

mf

pp

mp

f

Fig. 3.29 – bb.1-49, *Caught on the Corner*, movement 3

Having looked at some of the transferable principles between music and architecture, in particular how music can carve out and inhabit a space, I will now apply my research findings to the sounds I develop in my work. I will explore this in the final chapter where I will look specifically at the sonority and iconography of the trumpet.

The Sonority of the Trumpet – philosophical and musical perspectives

As discussed in the previous two chapters, my aim is to create an individual and memorable space through specific textures and sonorities so I am now going to look at how I perceive and use the specific sonority of the trumpet as a symbol of light, power and of ‘otherness’ that possesses a quasi-vocal quality. I imagine each musical line and gesture, each sustained note and each wild passage as if it were a form of light that either powerfully carves out the space itself or acts as immaterial architecture within a space. Whether I am using the trumpet or not, I set out to use the trumpet timbre to give form and function to the work I am writing. To contextualise the following arguments it is important to acknowledge that my approach to the trumpet sonority is very flexible, and could perhaps more accurately be described as a tendency. The examples that will be given illustrate this well but there are many pieces, and passages within these pieces, that fall between the above categories and display multiple characteristics.

I choose timbre as an architect chooses building material. For me, the trumpet timbre is the most powerful sonority because it is textured, ‘rough’ around the edges, direct, physical, unpredictable, visceral, potent, and immediate. I will look into the religious connotations and iconography of the instrument as well how other composers have used the trumpet as either a quasi-spiritual symbol or the trumpet timbre itself. I will contextualise this in relation to how I set out to use the trumpet timbre as a powerful force to carve out this temporary, habitable musical space in the way that I have been describing even when I am not using the trumpet itself.

Historical Appraisal

Although I symbolically use the trumpet timbre within a space in this specific way, I am mindful of the iconography and use of the trumpet as a symbol in religious heraldry. The earliest trumpets date back to at least 1500 BC and were typically associated with authority,

power, war, rulers, religion and fanfares, and in paintings and sculptures they were often given as the instrument of choice for angels to play.¹ When I consider the historical context of the trumpet in performance I must think, in particular, of one of the most familiar uses of the trumpet, found in *The Trumpet Shall Sound* of Handel's *Messiah*, where he uses it to cut across the whole ensemble at a unique moment to announce the Day of Judgement. Prior to this the bass sings "Behold, I tell you a mystery" and the strings play motifs like trumpet signals until the last words ("at the last trumpet") are sung. It is the only significant instrumental solo in the entire oratorio and Handel's (specific) use of the natural trumpet timbre immediately evokes humanity and a quasi-vocal quality. It directly inhabits the physical space of the ensemble as the soloist stands up to play and the audience is overwhelmed by the strident, powerful sound that carries across the stage. I believe that this directly refers to the origins of the trumpet as an instrument used to signal a call in battle and bring its addressees to attention about something of great importance and urgency.

Similarly, the great American composer Charles Ives used the trumpet as a profound, quasi-spiritual symbol in his orchestral work *The Unanswered Question*. As Ives himself wrote:

[c]osmic landscape in which the strings represent the 'Silences of the Druids'—who 'Know, See and Hear Nothing'. The trumpet then asks 'The Perennial Question of Existence', and the woodwinds seek 'The Invisible Answer', but abandon it in frustration, so that ultimately the question is answered only by the 'Silences'.²

But crucially, when talking about the symbolic use of the trumpet, perhaps the most outstanding example is that of Karlheinz Stockhausen's life-long association with the instrument and his seven-cycle opera *Licht*. According to Stockhausen's biographer Michael Kurtz, the three central characters "Michael, Lucifer and Eve are, for Stockhausen, more than theatrical figures. They are the expression of a world beyond, to which terrestrial eyes are blind, but which is given concrete form by *The Urantia Book* and other sources".³ Each of the

¹ Improvements to instrument design and metal making in the late Middle Ages and Renaissance led to an increased usefulness of the trumpet as a musical instrument where the primitive and non-western trumpets, such as bugles and shofars made from animal horns, were developed into the natural trumpet consisting of a single coiled tube without valves. Biblically, bugles are found in the time of Moses, when God commanded Moses to "make two bugles of hammered silver" (The Bible, Numbers 10:1-3). During the Renaissance and Baroque periods the trumpet was fitted with a slide mechanism whereby the length of the instrument could be altered while it is being played, thus making it possible to fill in gaps in the natural harmonic scale. In the late 18th and early 19th centuries several attempts were made (before the invention of the valve trumpet) to enable the instrument to play a complete chromatic scale. In the mid-19th century the Bb valve trumpet was introduced alongside even higher instruments such as the D trumpet and the piccolo trumpet enabling the high clarino register to be explored to its fullest. (Winternitz, E. 1979)

² Swafford, J. (1996) pp.180-181

³ Kurtz, M. (1992) p.228

three central characters is associated with an instrument: Archangel Michael with the trumpet, Eve with the basset horn and Lucifer with the trombone. The fourth opera, *Donnerstag (Thursday)* is the day of the Archangel Michael and is centred on the trumpet, played originally by Stockhausen's son Markus. Unlike traditionally religious composers such as Handel and Messiaen, Stockhausen's use of the trumpet is personal and does not relate to Biblical concepts and ideas centred on the meeting of the divine and the human; although Stockhausen himself does describe *Licht* as "a new, personal mythology founded on our Judaeo-Christian civilisations, [it is, in particular *Donnerstag*,] an opera about the quest for supreme knowledge beyond death and the limitations of the human mind".⁴ Stockhausen reflects on spirituality as a "concept [that] comprehends both the spiritual and the un-spiritual, at the same time understandable and damnably elusive."⁵

The Clarino Register and the Transferral of this Timbre to Other Instruments

The word *clarion* or *clarino* is sometimes used to refer to the trumpet itself or more specifically the high register of the instrument, and has many similarities with instruments such as the clarinet and oboe as well as the soprano voice; the name *clarinet* is clearly derived from *clarino* and *clarin* is the Provençal definition for the oboe.⁶ 'Clarion' derives from three Latin words: the noun *clario* (trumpet), the adjective 'clarus' (bright or clear), and the verb 'claro' (to make clear);⁷ this is perhaps why contemporary composers, such as Oliver Knussen and James MacMillan amongst others, have written pieces that evoke the trumpet without using the instrument itself. Oliver Knussen's *Trumpets* (a setting of Georg Trakl's poem with the same title) is scored for three sopranos and three clarinets in their strident upper register. The fanfare-esque material has obvious connotations with the trumpet itself and draws on both the bright and clear clarino register of the trumpet as well as the soprano, vocal quality of the instrument. Similarly, James MacMillan's *Intercession* is perfectly written for three oboes. His programme note states:

The piece begins with a slowly falling scale of seven notes, thrown from one player to another, repeated nine times and embellished

⁴ Bruno, P. (1999) pp.133-156

⁵ Maconie, R. (2005) p.239

⁶ In the Baroque era *clarino* is the idiomatic usage of the natural trumpet in its highest tessitura

⁷ Dahlqvist, Reine and Tarr, E.H.. "Clarino." *Grove Music Online. Oxford Music Online*. Oxford University Press <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/05865>> [accessed: 26 Feb 2014]

with ornamental flurries. [...]he repetitive nature of the music is like a peal of bells or some other kind of evocation. Eventually the music breaks out of this cyclic inevitability and heads into a faster dance-like material which in turn develops its own ritualistic recurrences.⁸

It is this particularly powerful timbre of the trumpet that I am drawn to and, like MacMillan and Knussen, attempt to recreate in my approach to writing for many other instruments, including voice. I now look at examples from my portfolio, with illustrations from both musical and non-musical resources, and articulate how I adapt this quasi-vocal, clarino sonority to create light in my music and at times allude to a sense of ‘otherness’.

The Clarino Sonority as a Form of Light

Historically, light, rather than darkness, has been attributed to the trumpet, with angels having “bird-like wings on their back, halos, trumpets and various forms of glowing light” (see images IV.i & IV.ii).⁹ In Greek philosophical writings light is regarded as a metaphor for Truth and, in the Renaissance era, Fire and Light correlate to vision.¹⁰ These attractive comparisons are partly why I am drawn to the sonority of the clarino register of the trumpet; I draw on its associations with light as a creative tool in my writing whether I am writing for the trumpet or not.



Image IV.i: *Fontana di Trevi* detail [photograph] Rome – 2010
©Emma-Ruth Richards

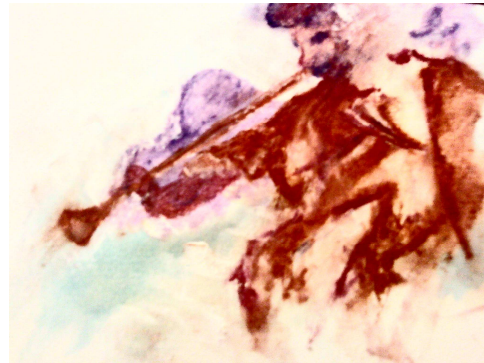


Image IV.ii: Painting of *Fontana di Trevi* detail [painting] – 2010
©Emma-Ruth Richards

⁸ MacMillan, J. < <http://www.boosey.com/shop/work-info/James-MacMillan-Intercession-for-3-Oboes-or-3-Saxophones-Score/15346> > [accessed: 29 Jan 2014]

⁹ Hodson, G. (2003) p.8

¹⁰ Pallasmaa, J. (2005) p.18

I aim to carve out space where strong melodic fragments exist as objects within the space to metaphorically ‘light up’ and guide the direction in which the listener explores the world I have created; the higher and more piercing the timbre the more powerful and penetrating the metaphorical shard of light I seek to represent can be. Maybe nothing epitomises the powerful, yet simple and elegant, use of light better than Tadao Ando’s *Church of Light* in Osaka (1989) and described by French journalist Gilles de Bure as “[t]he perfection of nothingness” (image IV.iii).¹¹ The beams of light that enter through the narrow openings at the front are stronger than the light that reaches and settles on the walls and ceiling. It is also true that the strong contrast between light and solid is exaggerated due to the severity of the concrete and the power of the light is revealed at its greatest when contrasted against darkness. The use of light here takes something that is silent, masked even, and makes it tangible and quantifiable and this is what I set out to do with my use of particular timbres; low, *sotto voce* undertones equate to the mellow hue of light whilst violent, piercing high tessitura writing speaks out like the fierce rays shooting through a crack in the wall. For me, the ‘emptiness’ is not silent or vacant but is in fact shouting – blasting out like a trumpet. In a discussion over building materials, the philosopher Joseph Goddard discusses marble and how its:

absence of colour [is contrasted with its] materiality [and therefore its] permanence; both are essential qualities of this spiritualistic import yet both involve the absence of certain natural conditions from the form or forms imitated. Music is fully effective when it is associated with a mentally defined world and it is powerful “to add to [each scene and circumstance] a breathing spirit – to create an atmosphere. [... Music] is free from many features of the finite, it [appropriately] suggests the spiritual [as] it does not present the tangible; the unseen because it does not present the visible. [...] Like white, bright, pure marble it has the power to express the abstract [...] conceptions of [spirituality because it’s] limitations are a source of power.”¹²

¹¹ Bure, G. (2010) p.136

¹² Goddard, J. (1905) pp.277-279



Image IV.iii: *Church of Light*, Osaka, Tadao Ando (1989)¹³

Thinking about treating the iconography of the trumpet, related closely the heraldry origins of the instrument, as an abstracted form of light in this way is intrinsically linked to my discussion on immaterial architecture in chapter three where I discussed how I perceived light as a physical property that defines a space. With this in mind I will now look at the specific use of the clarino sonority in *Proprioception* and *Cantec Tesute* to demonstrate this in practice.

The fifth and final movement of *Proprioception* is titled '*Light*' and makes use of the clarino register throughout. For example, in bb.92-95 (fig. 4.1) a muted cello plays a variation on the original theme in its high register which cuts through the darkness of the low brass and double bass material. A cello playing in this high register with a mute, and with the dynamic marking of *forte*, is designed to emulate the textured and powerful clarino register of the trumpet. The movement ends as each entry of the melodic theme, heard first on trumpet, is mirrored, varied and extended by other instruments in their higher registers until eventually being heard in unison using the whole orchestra (fig. 4.2). The effect of combing reedy woodwind instruments, such as the bassoon and oboe, in their high register with high, muted cello amplifies the fierceness of the light cutting through the space and creates a huge contrast to the deep resonant sonority from the tremolo timpani and lower brass, contrabassoon and double bass. The repetitive figures in the clarinets, horns and violas act as fanfare-esque lines that brighten and drive the piece forward.

¹³ Ando, T. [Photograph] *Church of light*, 1989

The musical score is for the fifth movement of 'Proprioception'. It features a large ensemble of instruments. The brass section includes four horns, two trumpets, three trombones, and a baritone/tuba. The percussion section includes timpani and various percussion instruments. The string section includes two violins, one viola, one cello, and one double bass. The score is written in 2/4 time and features a variety of dynamics and articulations. A red box highlights a section from measure 84 to 96, which is the focus of the chapter. In this section, the trumpets transition from muted to unmuted playing, and the cello plays a dynamic shift from *mp* to *f* with *espr.* (emphasis).

Fig. 4.1- bb.84-96 (brass, percussion and strings), *Proprioception* (mvt V)

Fig. 4.2- bb.107-120, *Proprioception* (mvt V)

Similarly the clarino register, particularly on the clarinet, oboe, cello (and trumpet) is used in *Cantec Tesute*. At times in this piece it serves a similar purpose to that in *Proprioception* but here I have also used it to carve out a space from the silence. The texture of *Cantec Tesute* is relatively sparse and as I discussed earlier in chapter 2 is structured on the frame of a dead tree standing on the Snape Maltings marshland. Many of the solo melodic lines are representative of branches that are weaving into or away from the main trunk and hanging, frozen in mid-air lit only from certain angles according to the position of the sun. To achieve a musical representation of this I used the clarino sonority not only to mirror the position of the branches, but also to accentuate the direction in which the light was travelling. One

example of this is in bb.67-73 where the fragmented melodic line, orchestrated between flute and trumpet and accented on pizzicato strings, is ‘lit up’ by bell-like statements in the high register of the oboe and clarinet. Each bell-like statement is persistent and the timbre is focussed and powerful just as if they are actually shards of light penetrating into the empty space and shaping it or making it visible. Image IV.iv (below) demonstrates how shards of light define and carve the surroundings in this landscape and reflect the idea behind the chords in the high register of the piano (bb.70-73) that eventually take over the bell-like statements acting too as shards of light; although the link between the trumpet and the piano is tenuous (since the piano is a percussion instrument and cannot sustain sound) it is the timbre of the sound that is relevant in this case. In the highest register of the piano these pitches are almost indistinct and create an effect rather than clarity of pitch. The razor-sharp, defined blades of light in certain places can perhaps seem ‘violent’ and intense at times. Harrison Birtwistle’s use of the trumpet in pieces like *Endless Parade* and *Ritual Fragment* remain great sources of inspiration and I have been fascinated by the intensity and ‘shard-like’ nature of the fragmented material that the trumpet plays in this upper register.



Image IV.iv: The Isle of Mull, Scotland – 2009 ©Emma-Ruth Richards

Fig. 4.3 – bb.66-73, *Cantec Tesute*

This research has enhanced my understanding of these instruments' possibilities and has enabled me to use sonority to affect the desperate and dramatic nature of the text in scene 2 of *Traffick* (*Road Kill*). Towards the end of this scene there is a 'snap' moment when the last of the men finally leaves Suzana on the road and she releases a barely human scream that gathers in intensity; it drills jaggedly through the night like a haunting shriek (see stage direction below, image IV.v). Suzana's scream is taken over by both violin and cello playing beyond the fingerboard, joined by a bowed gong and extremely high piccolo (fig. 4.4) to achieve a sound that has the effect of a razor-sharp, blade of light cutting into the preceding darkness.

This noise of hers belongs somewhere else. She's like an urban fox, a copulating vixen, whose shrieks haunt the bedrooms of sleeping city-dwellers: a sound that knocks all others from their rightful registers. In darkness, in strangeness, it has the teeth-grinding insomniac straining for a familiar note.

Image IV.v: stage directions, Sc. 2 *Traffick*

The musical score for Image IV.v, measures 212-217, Scene 2 of *Traffick*, is written for a full orchestra and solo voice. The tempo is marked as quarter note = c. 60. The key signature has one flat. The score features a 'SNAP' moment at measure 212, followed by a 'barely human scream' (p) that builds to ff. The Percussion part includes a 'Whip' (fff) and a 'Gong bowed' (p to ff). The Vln. and Vc. parts play 'highest pitch possible, off fingerboard' (pp to fff) with 'fff sempre' markings.

Fig. 4.4 – bb.212-217, Sc. 2 *Traffick*

Throughout the opera the audibility of the text has been of paramount concern; however, in Suzana's aria that immediately follows this moment, the text is not 'protected' (and/or projected) and I have been more concerned with the musical sound world than words. This has enabled me to use the soprano voice to emulate the strained yet commanding, strong and highly evocative timbre of the trumpet in a powerful way; the vocal line is littered with high, sustained pitches that are often then taken by the strings and bowed crotales. The extension of these pitches act as a metaphor for beams of light straining through glass depicting Suzana's desperation to be released from the prison of the world where she has found herself (fig. 4.5).

$\text{♩} = 100$

224

Solo S. *Let them lose me down the gap in the road. On their hands and knees let*

Hn. *p* *mf* *sfz:mf* *pp* *ff* *p*

Perc. *Crotales bowed* *p*

A. Gtr.

Vln. *ffp* *ffp* *f* *ff* *fff* *nat.* *sul G*

Vc. *ff sempre* *p* *ff* *fff sempre*

$\text{♩} = c. 72$

ff molto distressed *fff*

231

Solo S. *them find me gone* *Let*

Hn.

Crot. *ff* *sfz > p* *f* *fff l.v*

Vln. *ff* *fff* *fp* *f*

Vc. *ff* *fff* *fff* *p* *f*

...

$\text{♩} = 126$

(spoken, desperately) *f*

268

Solo S. *dried sa-li-va, the pe-trol re-si due* *Scra- ch!* *Burn!* *Scrape!*

Picc.

Perc. *Large Tom-t.* *<f* *p < f* *<f* *p < f* *<f* *p < f*

Vln. *arco* *p* *mf* *f* *sfz* *ff* *sul D*

Vc. *arco* *p* *mf* *f* *ff*

Fig. 4.5 – bb.224-238 // bb.268-274, Sc. 2 *Traffick*

The Quasi-Vocal Quality of the Trumpet Sonority

The philosopher W. D. Bowman writes that “musical experience resembles expression in its gesture and attitude of straining, of stretching out towards a thing [...] and a single, monophonic line creates its space through its gestural activity [because...] its spaces are never experienced in terms of thickness or thinness alone. The auditory counterpart of visual pattern [...] is gesture”.¹⁴ Reflecting on this aesthetic I’m aware in that in my own practice something similar is exposed as I try to articulate my view of the trumpet timbre. I accredit the quality of the trumpet timbre with authority as it possesses profound clarity and depth of expression. It has the capability to carry strong lines with intensity and more power than most instruments as well as being agile enough to deliver fast, rhythmic and melodic gestures.

I not only perceive the power of this single sonority within a space as a linear dimension but as a changeable, malleable entity that moves and lives within its space and conveys detail within that space. Bowman continues: “Texture – or space – is what we experience when we hear durations, registers, intensities, and tone qualities. The simplest conceivable instance of musical space is a single sustained tone which [is] permitted to ‘expand its own space’ by moving up and down, or advancing and receding, and begets line. [...] Expanded presence [of tone] opens line out into multidimensional musical space”.¹⁵ I understand this use of textured, yielding and malleable sonority as having a strong relationship to the Baroque. In essence, as contemporary architect and philosopher Giles de Bure argues:

Baroque is first and foremost a feast for the eyes, a festival for all the senses that responds to mastery over space [empty and filled]; to the ceaseless interplay of forms that dilate and fracture, interlock and interlace; to the supreme command of perspective; and to the delights afforded by undulation and rhythm, ellipse and exuberance, illusion and emotion, heroism and sensuality, voluptuous ecstasy and controlled ambivalence. The Baroque, an art of presence, an art of the instant, of physical intensity, of the exaltation of love and death, surges forth in a paroxysm of action, in a tireless and passionate quest for beauty and joy. A rhythmic harmony that can only express itself through congruent forms that blend elegance with impertinence, rootedness with lightness, vertigo with illusion.¹⁶

¹⁴ Bowman, W. D. (1998) p.163

¹⁵ Ibid., p.274

¹⁶ Bure, G. (2010) p.66

The definition of Baroque, thought to be from the Portuguese *barroco*, is “a rough or imperfectly shaped pearl”.¹⁷ It is this ‘imperfect’ and ‘rough’ human quality to the trumpet sound that is so devastating and yet so powerful and beautiful. The tone has exaggerated simplicity alongside opulence and decoration and emphasises drama with an often-strained effect where expressive dissonance and elaborate ornamentation take centre stage with great authority. The philosopher Thomas Clifton’s argument that “tone [has] more presence than its merely acoustical volume possesses” is affirmation of this and helps me define my perception of the trumpet timbre in particular as a powerful entity that consumes the space in which it is heard.¹⁸ An example of this can be found in *de Stamparare* for solo oboe. Again, this is where I have specifically chosen to use an instrument other than the trumpet to express trumpet-like sonorities and perhaps reflects Bowman’s idea of a single line creating space through its gestural activity and in doing so straining, stretching out towards something. The sustained notes (marked in red, fig. 4.6) develop out of gestural activity and in this register of the oboe have a quasi-vocal, strained sonority similar to an expressive, high note sustained by a soprano voice or trumpet in the clarino register. When listening to these sustained tones on the oboe I feel that they seem to have a certain depth and physical presence: the texture and colour of this sound suggests the beautiful but ‘imperfect’ (‘roughness’) of a pearl. In order to emphasise this I sometimes combined the single tone with a pitch-bend (b.28) to enhance the emotional effect of this human quality; the pitches (E-F-F) here are again taken from the essence of the Romanian folk song *Hora Spoitorilor*.



Fig. 4.6 – bb.25-37, *de Stamparare* (solo oboe)

¹⁷ Anon., “baroque” [definition] <<http://www.collinsdictionary.com/dictionary/english/baroque?showCookiePolicy=true>> [accessed: 5 June 2013]

¹⁸ Bowman, W. D. (1998) p.268

Of course it is not only wind instruments that possess this exaggerated, ‘imperfect’ simplicity. In preparation for writing *Traffick* I specifically set to work transferring the trumpet sonority onto solo strings by exploiting their upper registers. As discussed earlier in chapter three *Hora Spoitorilor*, for solo viola, uses the fundamental pitches (E-F-F, B-C-B) of the Romanian folk song that permeates the opera to pivot on whilst all the time reaching higher in the viola’s register. The sustained notes increase in length until the final top F is held with a crescendo to *ffff* (fig. 4.7) and eventually distorts entirely exaggerating the brittle and visceral, quasi-vocal sonority I’m describing.



Fig. 4.7 – bb.46-end, *Hora Spoitorilor* (solo viola)

The ‘Rape’ theme in *Traffick* (fig. 4.8) is similarly scored in this highly evocative register but this time for muted cello; the addition of sul pont markings again enhance the quasi-vocal quality that the trumpet also possesses in this upper register. In both ‘vision’ scenes of *Traffick* (scene 1 and 7) it was especially important to find these qualities in other instruments as it is a scene where the main character Suzana doesn’t speak and an instrument ventriloquises for her. Suzana is imagining being with her mother; her mother is bathing her, combing her hair and asking her what has happened. In scene 1 (*Mother(s) and Daughter(s)*) the audience are led to believe that it is happening for real but in scene 7 it becomes clear that it is only a distant memory caused by her hallucinations from the heroine addiction she has succumbed to in order to escape her tortuous surroundings. Both the scenes are variations of each other and the setting of text and music reflect and portray the deconstruction of time and tense between these hallucination scenes (Suzana’s visions) and the rest of the opera, which is set in the present tense.

When the mother first starts asking questions Suzana's wordless 'answers' are in the form a low alto flute and horn line (fig. 4.9) based on the same variation of the *Hora Spoitorilor* theme that I used in the solo piano piece *Fantasia of a Theme of Marinela*. The tone of the alto flute here is reminiscent of the exaggerated simplicity that I am drawn to in the trumpet timbre: it is hollow and soft, yet solid. Later in the scene I have used the Rape Theme, on high cello, to depict a more urgent, distressed cry from Suzana as her mother keeps trying to undress her but using words that we will later realise are echoes of communication between her and the main male character Dracul, the pimp (fig. 4.10).

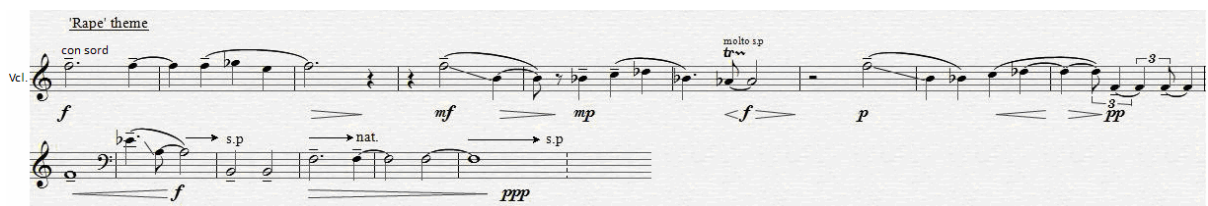


Fig. 4.8 – 'Rape' theme, *Traffick*

Fig. 4.9 – bb.41-45, Sc.1 *Traffick*

94 *molto rall.* *sadly (quasi whispered)* *fearfully p (half sung)* *A tempo (♩ = 52 - 56)*

M-S. That came la-ter. You said you'd call...

A. Fl. *fpp*

Hn. *p < mp*

Perc. medium rubber mallets *trem.* *pp* *f*

A. Gtr. *pp*

Vln. *pp* *molto rall.* *A tempo (♩ = 52 - 56)* *con sord.* *pp* *mp* *fpp*

Vc. *ppp* *p* *pp* *mp* *fpp*

'Suzana' con sord.

'Rape' theme - transposed

Fig. 4.10 – bb.94-97, Sc.1 *Traffick*

As well as using a variety of trumpet timbres to ventriloquise for Suzana there are moments when the agony of the mother is also expressed wordlessly. In bb.120-123 (fig. 4.11) the ‘Mother’ motif can be heard first on high alto flute and then violin. These slow, keening vocal-esque lines have an expansive, authoritative character and carry a depth of expression in the same way that I hear the sonority of the trumpet in its higher register.

L

TUGS ROUGLY ON HER HAIR accel. $\text{♩} = 88$

desperately, impatiently

M-S. 117 *I love you. You're my_ daugh ter and I love_ you!*

Fl. *p* *f espress.* *f*

Hn. *mf:mp* *pp* *mf:mp*

Perc. *hard mallets struck* *sf* *sf* *sf* *To W.B.* *sf*

A. Gtr.

Vln. *mf* *fp* *mp* *accel. $\text{♩} = 88$* *f* *p* *f espress.*

Vc. *fp* *fp* *f* *p* *f*

M

122 $\text{♩} = 52 - 56$

M-S.

Fl. *To A. Fl.* *pp*

Hn. *ppp*

Perc. *Low Wood Block* *p*

A. Gtr. *mp espress. l.v. sempre* *p* *mp* *p* *mp* *pp* *p*

Vln. $\text{♩} = 52 - 56$ *pp*

Vc. *pp*

con sord. practice mute *slow bow*
"mf" (= mp)
 con sord. practice mute *slow bow*
"mf" (= mp)

Fig. 4.11 – bb.120-123, Sc. 1 *Traffick*

The Trumpet Sonority as a Symbol of ‘Otherness’ / Quasi-Spiritual Symbol

This ‘imperfect’ nature of the trumpet timbre also evokes a sense of ‘otherness’ (something that is intangible, ethereal or celestial) and can be used efficiently to create a distant, detached and solitary sound world. Thinking back to the discussion (in chapter 2) on subjective interiority and Juhani Pallasmaa’s ‘unconscious touch’, I maintain that I use the trumpet timbre to illustrate the difference between transcendence and mortality and between concepts of interior and exterior. Goddard expresses that music is “free from many features of the finite, [and appropriately] suggests the spiritual [as] it does not present the tangible; the unseen because it does not present the visible”.¹⁹

Similar to Ives’ use of the trumpet to create a space between the earth and the heavens I set out to use this sonority as a way to transcend the immediate space that I have attempted to create and to suggest an ‘unconscious touch’ between the interior ‘here and now’ and the exterior of ‘otherness’. As I have already mentioned Pallasmaa indicates a ‘spiritual presence’ that comes from the connection of physical and mental structures and I think that Ives’ *The Unanswered Question* challenges this idea of ‘otherness’ and looks at the difference between permanence and structure and an eternal order. As the subject matter of my opera *Traffick* delves deep into these ideas, often juxtaposing the exterior with the interior, it was essential that I explored how the trumpet timbre could enable me to illustrate transcendence in this way; I also feel this is especially important as the instrumental ensemble for the opera does not include a trumpet. I will now briefly look at two examples from my portfolio, *Caught on the Corner* (wind quartet) and *A Body is A Body is A Body Even So* (a cappella voices), to demonstrate my research before looking at one final example from scene two of *Traffick*.

Figure 4.12 shows the opening of the third movement of *Caught on the Corner* and how I have evoked the trumpet timbre with the use of high oboe, clarinet and bassoon to symbolise otherworldliness. The instruction ‘cold’ that appears in the score is a conscious attempt to remove any natural vibrato again resembling the purity of tone in the clarino register of the trumpet. Knowing that I would need to work with the voice in this way in some scenes of *Traffick* I wrote *A Body is A Body is A Body Even So* (fig. 4.13); the text is taken from some

¹⁹ Goddard, J. (1905) p. 277

initial work that my librettist Nicola Chalmers wrote before writing the final libretto. Although the setting is not in any way traditionally operatic it gave me the opportunity to research the combination of high voices to depict fragility, escapism and a sense of ‘otherness’. Using the clarino register of the soprano voice, symbolic of a quasi-spiritual presence, against the tenor and bass voices, symbolic of ‘permanence’, is for me a juxtaposition of the two structures of which Pallasmaa speaks.

Fig. 4.12 – bb.1-16, *Caught on the Corner* (mvt. 3)

Fig. 4.13 – bb.12-16, *A Body is A Body is a Body Even So*

Building visual metaphors in this way forms the basis for my approach to writing music and allows me to imagine how I might use the trumpet timbre to represent ideas of spirituality,

Fig. 4.14 – bb.136-141, Sc. 2 *Traffick*

rituality and presence within a confined space. I have therefore found it instructive to reflect on the work of the American architectural theorist and architect Charles Jencks who recognises that his work, unlike much traditional architecture which concentrates on univalent forms such as right angles and square buildings, focuses on forms derived from the mind, body, city context, and nature to create what he calls “cosmic landscapes”.²⁰ Jencks created *The Garden of Cosmic Speculation* (image IV.vi) as a place to explore certain fundamental aspects of the universe and consists of a series of metaphors exploring the origins, the destiny and the substance of the universe.²¹



Image IV.vi: *The Garden of Cosmic Speculation*, Jencks (1988-2000)²²

The categories that I have labelled above with respect to the clarino register, the trumpet as a form of light, or the quasi-vocal sonority of the trumpet, have provided me with means to express my approach to timbre and the poetic metaphors that contribute to my compositional process.

²⁰ Jencks, C. (2005) p.20

²¹ It is worth mentioning that American composer Michael Gandolfi wrote a three-part orchestral piece (2004) with the same name in response to Jencks' garden; although Gandolfi has a different concept of 'otherness' to what I am discussing here, there is a powerful sense of directness and immediacy of presence in his music which has been informative to my own practice.

²² Jencks, C. (2005) p.34

Concluding remarks

As can be seen from this critical analysis of my work, interdisciplinarity is of great importance to my work, in particular, the relationship between music and architecture (space) and music and the visual arts (photography/painting and so on) as I configure them for the purposes of my own creativity. As stated in the introduction, the pieces all share a preoccupation with timbral invention and its function within a musical structure, an interest in incorporating within themselves a concern for architectural contrast, and a tendency to refer more or less explicitly to different historical contexts and other works of art and music. They are, however, diverse in their length, instrumentation and sonic and expressive worlds. The attitudes of significant figures like Leon Battista Alberti, contemporary philosophers, artists and composers who work with similar concepts (for example, Marcel Duchamp, Paul Klee, Iannis Xenakis, Karlheinz Stockhausen, and Simon Bainbridge), have consolidated my research and have served as creative vehicles in my own compositional writing.

The concept of installation art is also important and my engagement with philosophers and architects such as Daniel Libeskind, Le Corbusier, Jacques Derrida and Martin Heidegger (the latter's essay *The Origins of the Work of Art* ¹ and in particular the tranche on the Greek Temple) resonates with the conceptual exploration in my research. Le Corbusier suggests that:

architecture should use those elements that are capable of affecting our senses [...] and should dispose them [so that] the sight of them affects us immediately by their delicacy or their brutality, their riot or their serenity [...]. These forms, elementary or subtle, tractable or brutal, work physiologically on our senses [...] and excite them.²

The translation of this into my own work occurs as I construct a sound that evokes temporary visual and physical properties within a defined space that can be 'mapped out' by the listener

¹ Heidegger, M. (2010)

² Corbusier, L. (1946) p.20

through visceral, ‘textured’ and vivid sonorities that exist in both the extremes and at the threshold between dark and light. I mean not to draw on metaphors for purely rhetorical purposes but to describe both my own tactility of approach and the potential for listeners’ engagement with my supplementary ‘projections’ concerning architectural space: Bowman even goes so far as to say that “spatial, gestural, and expressive characteristics are not imagined resemblances, but emergent realities, inseparable from the body’s comprehension of music”.³ As I set out to create an ‘aural signature’ of a particular space, by moulding the timbre and sonority of the instruments I am writing for, I imagine that the listener can interpret the architectural parameters in my work through identifying these different perspectives of the articulated space. These perceptual dimensions are what I aim to explore and, I believe, in sympathy with what Xenakis meant when he said he uses continually changing dynamics, timbre, perpetual pulsation and repetition of sound in his work to “make the sound itself live”.⁴

As I acknowledged from the beginning however, no one art form with its own internal principles can ‘become’ another. Whether I am alluding to a particular architectural structure, a work of fine art, a painting, or the trumpet itself I imagine my own reflections in a similar manner to the musicological debate in topic theory and signification. In other words, in this theory, images, cultural and sociological implications are held to obtain in the musical ‘discourse’. I am constantly aware too that the extra-musical ideas that I aim to portray can only be supplementary to the listener’s appreciation and experience of the music that I write. In his essay *Richard Wagner and Tannhäuser in Paris* Charles Baudelaire writes:

I have often heard it said that music cannot boast of translating anything with certainty, as can writing and painting. This is true in a certain sense, but it is not entirely true. Music translates in its own way, through means which are its own. In music [...] there is always a lacuna to be filled in by the imagination of the listener.⁵

While the pieces in this portfolio complement one another they also each stand alone as individual artistic statements. The concepts that I have researched and developed have been

³ Bowman, W.D. (1998) p.273

⁴ Varga, B. A. (1996) p.64

⁵ Baudelaire, C. (1972) p.325

useful channels for expressing musical ideas but I have also come to appreciate the role of intuition during the writing process in an entirely new way. The initial idea for a composition does not yet have any detail or ability to express any extra-musical concept. Instead, referring back to the example of Klee, it is like a linear thing in a ball waiting to be unravelled. Often however, I find that as soon as I start writing the ball disappears. My ideas on timbre and structure, and the abstract expression of architectural concepts, are steps on a musical journey and suggest the need to be further explored in future compositions. Musical ideas which I intend to investigate further in the next pieces I write include:

- 1) Structure: a large proportion of the music in this portfolio is rhapsodic in nature and developed on programmatic themes that constantly evolve throughout the duration of a piece; *Cantec Tesute* contains a greater homogeneity, due to the fixed, repetitive rhythmic figures, and this is something that I would like to take to a further extreme.
- 2) Length and instrumentation: the majority of the pieces tend to be shorter, chamber works for up to six players, with the exception of *Traffick* (which is still in development) *Proprioception* is the largest scale piece for orchestra; I hope that in the future I will be able to increase the scale in which I realise my ideas by working more with the orchestra.
- 3) Use of unusual instrumental combinations: while I find traditional instrumental ensembles a stimulating and familiar environment in which to write I would like to investigate including instruments, such as the accordion, into my work. I also envisage writing for a wider variety, and unusual combinations, of percussion instruments than currently presented in this portfolio, thus allowing greater technical and expressive ambition.
- 4) Treatment of an ensemble like ‘one super-trumpet’: my interest in the trumpet timbre has predominantly been limited to solo instrumental (or vocal) lines or small combinations of instruments at specific moments within a piece; I intend to expand on these ideas and create a piece, for large ensemble, that epitomises all the characteristics of the trumpet and write for each instrument as if it were part of a single trumpet.

Complete Catalogue 2008-2014

ORCHESTRAL

Proprioception, 17' (2012-13)

For symphony orchestra

Commissioned by Milton Keynes City Orchestra

Premiered by Milton Keynes City Orchestra, 10 Apr 2014, The Venue, Milton Keynes

Instrumentation: 3.3.3.3 / 4.3.3 / timp / 3 perc / hp / strings

Marinela, 17' (Sept 2011)

For symphony orchestra

Commissioned by Opera North Orchestra

Premiered by Opera North Orchestra, Dec 2011, Howard Assembly Room, Leeds

Instrumentation: 2.2.2.2 / 4.2.2.1 / timp / 2 perc / strings

Fanfares for Spaces, 11,30' (2011)

Trumpet Concerto

Commissioned by Hakan Hardenberger

Instrumentation: Tpt in C, 3.3.3.3 / 4.3.3 / timp / 3 perc / hp / strings

Sunstorm, 8' (2009)

For symphony orchestra

Premiered by Royal Northern College of Music Symphony Orchestra, 14 Jan 2010, RNCM

Manchester, Instrumentation: 3.3.3.2 / 4.3.3 / timp +3 perc / hp / strings

LARGE ENSEMBLE

Cantec Tesute, 6' (2013)

For Large Ensemble (mixed)

Commissioned by Aldeburgh Festival – Britten-Pears Young Artist Programme

Premiered by Britten-Pears Ensemble, 21 Jun 2014, Snape, Suffolk

Instrumentation: fl (dbl. picc) / ob / cl / bsn / cbsn / hn / tpt / tbn /
perc / hp / pn / vln / vla / vcl / db

Heroes of Helmand, 6' (2009)

For wind band

Commissioned by H.M. Royal Marine Windband Plymouth

CHAMBER**Nacre Voit, 4' (2013)**

For string quartet and trumpet or clarinet

Commissioned by Ligeti quartet

Caught on the Corner, 10' (2012)

For Wind quartet

Commissioned by New Dots

Premiered by Atea Quintet, 21 May 2013, The Forge Camden, London

Signes Reflections, 10' (2012)

For string quartet and clarinet

Confined, 7' (2012)

For chamber ensemble

Commissioned by Gemini

Premiered by Gemini, 27 Jun 2012, St Magnus Festival, Orkney

Instrumentation: vln / vcl / B♭cl / b.cl / fl (dbl. picc)

Portrait of Marinela, 5' (2011)

For chamber ensemble

Commissioned by Manchester Camerata

Premiered by Manchester Camerata, 21 Jan 2012 RNCM Concert Hall. Also performed 23

Mar 2014, NMC, St. Petersburg Library, Florida

Instrumentation: fl (dbl. picc) / b.cl / perc / hp / vln / vla / vcl

Marinela de predare plânge, 8' (2011)

For string quartet

Commissioned by Navarra Quartet

Premiered by Dudok Quartet, 20 Sept 2012, International Kamermuziekfestival, Den Haag

Also performed by Gildas Quartet, 4 May 2014, The Forge Camden, London

Piano Trio no.1, 18' (2011, revised 2012)

For piano, violin, cello

Commissioned by Rhodes Piano Trio

Premiered by Rhodes Piano Trio, Jan 2011, RNCM Chamber Music Festival, MCR

Woven Palaces, 10' (2010) 4 mvts

For saxophone quartet

Commissioned by Absolution Saxophone Quartet

Premiered by Absolution Saxophone Quartet, 11 May 2010, Sounds New Festival, Canterbury

Heaven Seems as Brass, 7' (2010)

Commissioned by Manchester Camerata

Premiered by Manchester Camerata, Jan 2010, RNCM Concert Hall, MCR

Instrumentation: fl (dbl. picc) / ob / b.cl / bsn / perc / 2 vlins / vla / vcl / db

On hearing light fall, 10' (2008/9)

For piano and string sextet

Commissioned by RNCM for James MacMillan Festival

Premiered by RNCM New Ensemble, 30 Apr 2009, MCR

On the First Day, 5' (2008)

For 7 B♭ Tpts

CHORAL / VOCAL**Hora Spoitorilor 1' (2013)**

For solo voice

Commissioned by Lore Lixenberg

Premiered 11 May 2014 (Viola Yip), Jan Hus Church, New York

A Body is a Body is a Body Even So, 3' (2012)

For SATB acapella choir

Commissioned by Cardinal's Musick

Premiered St Magnus Festival, Jun 2012, Orkney

in aer: 6 little songs, 15' (2009-2010)

For soprano and piano

Each song premiered on the following dates:

15 May 2009: *The Spit* - from *in aer*, Lord Rhodes Recital Room, MCR

12 May 2010: *After, Moon Drawing, Hold* - from *in aer*, Lord Rhodes Recital Room, MCR

17 Jun 2010: *On the first day* and *Spellbound*, RNCM Studio Theatre, MCR

Who wrote all the music / Wow!, 6' (2010)

For solo adult voice and violoncello

Bleared, Smeared, Shod, 4' (2010)

For SATB choir

Premiered May 2010, Ebor Singers, All Saints Church, York – Finalist in BBC Radio 3 / Tallis Scholars competition

Night, 10' (2009)

For tenor and small ensemble

Instrumentation: cl / hn / perc / hp / vla / vcl

Commissioned by Philharmonia players

Premiered 25 Jun 2009, Royal Festival Hall, London – Music Of Today series

INSTRUMENTAL / DUO**Ikon, 10' (2013)**

For solo clarinet

Commissioned by Alexander Roberts

Premiere by Alexander Roberts – composer portrait concert 26 Nov 2013, St. Martin in the Fields, London

Dancing White Birds, 8' (2013)

For marimba duet

Commissioned by Aurora Percussion Duo

cura cadru, 5 (2012)

For guitar and dancer

Commissioned by Fabricio Mattos and Sabrina Kelly

Premiered by Fabricio Mattos and Sabrina Kelly, 18 May 2013, LSO St Luke's, London

namaz, 1' (2012)

For solo viola

Premiered 24 Feb 2013, Conway Kuo, New York

de Stamparare, 4,30' (2012)

For solo oboe

Commissioned by Nicholas Daniel

Premiered by Nicholas Daniel, 3 Oct 2012, Kings Place, London

Shout, 3' (2012)

For solo mezzo soprano

Premiered by Alison Wells, Jun 2012, St Magnus Festival, Orkney

Hora Spoitorilor, 3' (2012)

For solo viola

Commissioned by Paul Silverthorne

Premiered by Paul Silverthorne, 22 June 2012, LSO St. Lukes, London

Fantasia on theme of Marinela, 6' (2012)

For solo piano

Commissioned by North West New Music Festival

Premiered by Carla Fanandez, 6 Mar 2012, Cosmo Concert Hall, MCR

Invisible City, 7,15' (May 2011)

For trumpet in C and timpani

Commissioned by Hakan Hardenberger and Colin Currie

Premiered by Kevin Geb, 24 May 2014, 39th Annual Conference of the International Trumpet Guild, Valley Forge, Pennsylvania

Piranesi's Fantasies, 7,30 (2010)

For solo piano

Commissioned by RNCM – composer Gold Medal Award

Premiered by Polina Bogdanova, 11 Jun 2010, Polina Bogdanova, MCR

Pieradai, 4' (2008)

For violin and cello

Commissioned by Northern Ballet School

Premiered 18 May 2009, MCR

Audio Material

Disc 1 – solo works

1. *Piranesi's Fantasies* (solo piano)
Polina Bogdanova
Royal Northern College of Music, Manchester, Gold Medal Commission
Jun 11th 2010
2. *Hora Spoitorilor* (solo viola)
Paul Silverthorne, London Sinfonietta, LSO soundhub commission
St. Luke's, London
June 22nd 2012
3. *de stamparare* (solo oboe)
Nicholas Daniel, commission (recording, James Turnbull, August 2014)
King's Place, London
Oct 3rd 2012
4. *Fantasia on theme of Marinela* (solo piano)
Carla Fanandez, RNCM commission
Cosmo Rodewald Concert Hall, Manchester
Mar 6th 2012
5. *Ikon* (solo clarinet)
Alexander Roberts, commission
St. Martin-in-the-Fields, London
Nov 26th 2013

Disc 2 – small chamber works

1. *on hearing light fall* (piano sextet)
RNCM New Ensemble
James MacMillan Festival, Manchester
April 30th 2009
2. *Woven Palaces* (saxophone quartet)
Absolution Saxophone Quartet
Sounds New Festival, Canterbury
May 11th 2010
3. *Caught on the Corner* (wind quartet)
Atea Wind Quintet, New Dots commission
The Forge Camden, London
May 21st 2013

4. *A Body is a Body is a Body Even So* (SSAATTBB acapella)
Cardinall's Musick
St. Magnus Festival, Orkney
June 25th 2012

Disc 3 – large ensemble / orchestral works

1. *Proprioception* (symphony orchestra)
Milton Keynes City Orchestra, commission composer-in-residence
The Venue, Milton Keynes
April 10th 2014
2. *Cantec Tesute* (14 players)
Aldeburgh Festival
Aldeburgh Britten-Pears Young Artist Ensemble
Snape Maltings
June 21st 2014
3. *Portrait of Marinela* (8 players)
Manchester Camerata, Eduardo Portal (cond.), RNCM workshop
Royal Northern College of Music, Manchester
Jan 21st 2012

Disc 4 – opera

1. *Traffick* (chamber opera) – Sc.1 *Mother(s) and Daughter(s)*
2. *Traffick* (chamber opera) – Sc. 2 *Road Kill*

Ensemble:

Gareth Davies, flutes
Michael Thompson, horn
Tim Gunnell, percussion
Fabricio Mattos, guitar
Thomas Gould, violin
Pierre Doumenge, violoncello

Singers:

Ana Beard Fernández (sop.)	Suzana
Raphaëla Papadakis (sop.)	Lucy / chorus member
Harriet Williams (mezzo)	Mother / chorus member
Toby Girling (baritone)	Dracul / chorus member
Adam Green (bass baritone)	The One / chorus member

Royal Opera House, Covent Garden

Richard Hetherington (vocal coach / cond.) // Natalie Abrahams (director) // Nic Chalmers (librettist)

July 2014 (workshops)

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List of Figures and Images

Chapter 1 - Introduction

Fig. 1.1 - list of works in portfolio

Chapter 2 - Space and Time in Music – sonority in space

Image II.i: Thomas Mace's *Musick's Monument*

Image II.ii: Het gebed (*La prière, Prayer*) [1932] - Julio Gonzaelz

Image II.iii: Het gebed (*La prière, Prayer*) [1932] - Julio Gonzaelz ©Emma-Ruth Richards 2013

Image II.iv: Tree, Snape Maltings, Aldeburgh © Emma-Ruth Richards 2013

Image II.v: sketch - structural design for *Cantec Tesute*

Image II.vi: *Like Fish With Water*, Oiyee At Oystudio

Image II.vii: Early afternoon interior view of Poli house, by Pezo von Ellrichshausen, Coliumo, Chile

Image II.viii: *Extended Territory* © Emma-Ruth Richards 2012

Image II.ix: *Untitled* [1977] Donald Judd, image © Emma-Ruth Richards 2013

Image II.x: Paul Klee's sketches

Image II.xi: St. Peter's Basilica, Rome © Emma-Ruth Richards 2010

Image II.xii: Gallery, St. Peter's Basilica, Rome © Emma-Ruth Richards 2010

Image II.xiii: Bernini - *Baldachino*, Rome © Emma-Ruth Richards 2010

Image II.xiv: *A Line Describing a Cone*, Anthony McCall

Image II.xv: graph for scenes in *Traffick*

Image II.xvi: Entropic Process of *Traffick* © Nic Chalmers, 2013

Image II.xvii: a broken, threadbare chair in an attic, Chacombe © Emma-Ruth Richards 2009

Image II.xviii: Aldeburgh beach © Emma-Ruth Richards 2011

Fig. 2.1 – bb.1-13, *Fantasia on a theme of Marinela*

Fig. 2.2 – bb.30-41, *Cantec Tesute*

Fig. 2.3 – 'Mother' motif, *Traffick*

Fig. 2.4 – bb.1-5, *Proprioception* (mvt II)

Fig. 2.5 – bb.17-21, *Proprioception* (mvt II)

Fig. 2.6 – bb.62-68, *Proprioception* (mvt II)

Fig. 2.7 – 'Death' motif, *Traffick*

Fig. 2.8 – bb.1-8, *Proprioception* (mvt III)

Fig. 2.9 – bb.35-41, *Proprioception* (mvt III)

Fig. 2.10 – bb.54-56, *on hearing light fall*

Fig. 2.11 – rhythmic detail in opening of *Ikon* (solo clarinet)

Fig. 2.12 – octave displacement of 5 pitches, *Ikon*

Fig. 2.13 – development of rhythmic detail, *Ikon* (solo clarinet)

- Fig. 2.14 – bb.1-28, *Portrait of Marinela*
 Fig. 2.15 – bb.67-78, *Portrait of Marinela*
 Fig. 2.16 – bb.97-106, *Proprioception* (mvt V)
 Fig. 2.17 – bb.84-96, *Proprioception* (mvt V)
 Fig. 2.18 – ‘Diminutive’ theme, *Traffick*
 Fig. 2.19 – symmetry of ‘Diminutive’ theme chord, *Traffick*
 Fig. 2.20 – ‘Vanished’ theme and subsequent chordal progression, *Traffick*
 Fig. 2.21 – closing gesture of *Fantasy on a theme of Marinela*
 Fig. 2.22 – bb.8-10, ‘attack’ and ‘decay’ techniques in *on hearing light fall*
 Fig. 2.23 – Mahler, *Das Lied von der Erde*, movement I, first vocal setting of "Dark is life, is death" and subsequent trumpet theme
 Fig. 2.24 – opening of movement 1, *Proprioception*
 Fig. 2.25 – development of trumpet line in movement 1, *Proprioception*
 Fig. 2.26 – *Hora Spoitorilor*, anonymous Romanian folk song
 Fig. 2.27 – bb.38-51, *Portrait of Marinela*
 Fig. 2.28 – opening bars of *Nacre Voit*
 Fig. 2.29 – closing bars of *Nacre Voit*
 Fig. 2.30 – bb.23-39, *Caught on the Corner* (third movement)

Chapter 3 - Architecture and Music – transferable principles

- Image III.i: Steven Holl’s *Stretto House*
 Image III.ii: Sketches for Steven Holl’s *Stretto House*
 Image III.iii: concepts behind this design for The Stretto House
 Image III.iv: Xenakis, *Philips Pavilion*
 Image III.v: Xenakis, *Metastasis*
 Image III.vi: *Monastery of La Tourette*
 Image III.vii: *Untitled etching* (called "The Drawbridge"), Giovanni Battista Piranesi
 Image III.viii: *Relativity*, Escher, M. C.
 Image III.ix: *Student at a Table by Candlelight*, Rembrandt (1597-1599)
 Image III.x: Hindu Temple
 Image III.xi: Santa Sophia Constantinople
 Image III.xii: Temple at Thebes
 Image III.xiii: Streets with Set-Backs
 Image III.xiv: *Notre Dame*, inside © Emma-Ruth Richards, Paris 2013
 Image III.xv: initial ideas for layout of *Traffick*
 Image III.xvi: Libeskind, *Imperial War Museum North*
 Image III.xvii: Libeskind, *blades of light*, *Imperial War Museum North*
 Image III.xviii: Sainte-Chapelle, Paris © Emma-Ruth Richards 2013
 Image III.xix: example of Roman architecture © Emma-Ruth Richards, Rome 2011

- Fig. 3.1 – *Ikon* opening, for solo clarinet
 Fig. 3.2 – ‘Pity’ theme from *Traffick*
 Fig. 3.3 – *Piranesi’s Fantasies* (solo piano) opening
 Fig. 3.4 – bb.12-13, *Piranesi’s Fantasies*
 Fig. 3.5 – *Woven Palaces*, opening of movement 1
 Fig. 3.6 – bb.56-61, *Woven Palaces*, movement 1
 Fig. 3.7 – *Woven Palaces*, opening of movement 3

- Fig. 3.8 – bb.160-173, Sc.1 *Traffick* (*Mother(s) and Daughter(s)*)
 Fig. 3.9 – bb.27-31, *Cantec Tesute*
 Fig. 3.10 – chord sequence, *on hearing light fall*
 Fig. 3.11 – *on hearing light fall*, opening – orchestration of chord 1 (see fig. 9)
 Fig. 3.12 – ‘Vanished’ chord progression 2, *Traffick*
 Fig. 3.13 – bb.26-29, *Cantec Tesute*
 Fig. 3.14 – *Cantec Tesute*, extracted lines from violin and trumpet solos
 Fig. 3.15 – *Hora Spoitorilor*, anonymous Romanian folk song
 Fig. 3.16 – ‘Cry / Trauma’ theme, *Traffick*
 Fig. 3.17 – ‘Rape’ theme, *Traffick*
 Fig. 3.18 – ‘Mother’ theme, *Traffick*
 Fig. 3.19 – *Hora Spoitorilor*, solo viola
 Fig. 3.20 – excerpt from *Ikon*, solo clarinet
 Fig. 3.21 – bb.218-238, *Road Kill* (Suzana’s aria, Sc. 2), *Traffick*
 Fig. 3.22 – bb.40-49, *Caught on the Corner*
 Fig. 3.23 – bb.15-19, *Caught on the Corner*
 Fig. 3.24 – *on hearing light fall*, rhythm A, diminution & augmentation
 Fig. 3.25 – *on hearing light fall*, rhythm A variants
 Fig. 3.26 – bb.27-30, *on hearing light fall*
 Fig. 3.27 – bb.58-60, *on hearing light fall*
 Fig. 3.28 – extract of text from *Traffick*, Nic Chalmers
 Fig. 3.29 – bb.1-49, *Caught on the Corner*, movement 3

Chapter 4 - The Sonority of the Trumpet – philosophical and musical perspectives

- Image IV.i: *Fontana di Trevi* detail [photograph] Rome – 2010 © Emma-Ruth Richards
 Image IV.ii: *Fontana di Trevi* detail [painting] – 2010 © Emma-Ruth Richards
 Image IV.iii: *Church of Light*, Osaka Tando Ando (1989)
 Image IV.iv: The Isle of Mull, Scotland – 2009 © Emma-Ruth Richards
 Image IV.v: stage directions, scene 2, *Traffick* © Nic Chalmers
 Image IV.vi: *The Garden of Cosmic Speculation*, Jencks (1988-2000+)

- Fig. 4.1 – bb.84-96 (brass, percussion and strings), *Proprioception* (mvt V)
 Fig. 4.2 – bb.107-120, *Proprioception* (mvt V)
 Fig. 4.3 – bb.66-73, *Cantec Tesute*
 Fig. 4.4 – bb.212-217, Sc. 2 *Traffick*
 Fig. 4.5 – bb.224-238 // bb.268-274, Sc. 2 *Traffick*
 Fig. 4.6 – bb.25-37, *de Stamparare* (solo oboe)
 Fig. 4.7 – bb.46-end, *Hora Spoitorilor* (solo viola)
 Fig. 4.8 – ‘Rape’ theme, *Traffick*
 Fig. 4.9 – bb.41-45, Sc.1 *Traffick*
 Fig. 4.10 – bb.94-97, Sc.1 *Traffick*
 Fig. 4.11 – bb.120-123, Sc. 1 *Traffick*
 Fig. 4.12 – bb.1-16, *Caught on the Corner* (mvt. 3)
 Fig. 4.13 – bb.12-16, *A Body is A Body is a Body Even So*
 Fig. 4.14 – bb.136-141, Sc. 2 *Traffick*

TRAFFICK

SYNOPSIS

Scene 1: Mother(s) and Daughter(s)

Romania; a mother helps her daughter, Suzana, to wash. Something has happened, we know not what, but Suzana has finally returned home after several years of absence. She does not speak, despite her mother's coaxing. There is great strain between the two women.

Scene 2: Road Kill

A wasteland car park; Suzana, unconscious, is handcuffed to a car. A man, Dracul, makes a phone call to confirm their location with an unknown contact. Dracul wakes Suzana in time for the arrival of more men, who, for a price agreed with Dracul, rape her.

Scene 3: The One Who Paid Extra for Cigarette Burns (and other stories)

Dracul taunts Lucie. Simultaneously, Suzana is initiated into sex slavery.

Scene 4: Three Women

Monique, Lucie and Suzana are alone, unobserved by Dracul. Monique and Lucie inject themselves with heroin; they offer some to Suzana, who declines. The women give voice to their shattered illusions. Lucie is set apart from the other two, seemingly disconnected; she reveals that Dracul is her brother.

Scene 5: There are Twenty-Seven Imperfections on the Walls of this Room

Some months have passed and Suzana, desperate and hardly eating, has developed an addiction to heroin. She describes in detail the room she inhabits.

Scene 6: Overdose

Suzana and her mother continue their washing ritual. Suzana dies from an overdose, and it is revealed that the interactions with her mother were only hallucinations – she never escaped.

Scene 7: There was a Profession that Swallowed a Crime (reprise)

Suzana sings a one-line lullaby.

LIBRETTO

SCENE 1: MOTHER(S) AND DAUGHTER(S)

Present time. A young woman, Suzana, sits by a bath; she stares blankly at the floor. Soap, towel, hairbrush etc. remain untouched; she has obviously been like this for some time. Enter a middle-aged woman, Suzana's mother. The woman knows she must hold her daughter by the edges. She tests the water, cold now.

Mother I'll boil some more.

Suzana doesn't respond.

Why don't you brush your hair while it's heating?

The woman busies herself with boiling the water. Suzana makes no attempt to brush her hair. Finally the kettle releases a scream that gathers in intensity. Removing it from the heat, the woman empties the water into the bath. Steam rises; it looks inviting.

That's better.

Tenderly.

Up you get.

She tries gently to rouse Suzana, but to no avail.

Come on, love, you'll feel better for a wash.

It's only a bath. You'll like it.

Come on.

She dips her hand into the water.

The water's lovely. See?

Just try it for me.

I'll help you; we can do it together.

All you have to do is climb in, that's all. I'll do the rest.

No?

You'll like it when you're in.

I know you're tired, sweetheart, but it won't take long.

The woman lifts Suzana's skirt, trying to help her out of her clothes. Suzana flinches and pushes her away. The woman is hurt, confused, but patient, still gentle.

You can't have a bath with your clothes on.

If we take them off quickly you won't get cold.

She tries again. Suzana reacts more aggressively this time and her mother backs off.

Okay, leave them on if you want to. It doesn't matter.

Trying a different tactic.

Shall we start with your hands?

I'll go first.

She demonstrates.

See?

It feels nice.

Suzana allows her mother to dip her hand in the water.

That's right, well done.

Good girl.

Somewhere nearby, an owl sounds.

Cautiously, the woman rolls up Suzana's sleeve; she notices something on her arm.

What's this?

It registers as bruising.

What have you done to your arm?

Suzana looks her mother in the eye for the first time; the intensity of her gaze is frightening, interrogative. The woman decides not to press Suzana. Instead, she carefully rolls down her sleeve and picks up the hairbrush.

Silence, but for the sound of gentle brushing.

You won't remember this – you were too young – but you *loved* to play with my hair.

You were so little you had to hold the comb with both hands.

Laughing.

And you weren't so very gentle!

Sadly.

That came later.

Brushing.

You said you'd call.

The woman waits for a response, though she knows none will come.

When you got there, you were going to call.

What happened?

Continues brushing.

I didn't know what to think.

You could have been anywhere, with anyone.

Brushing less gently. Suzana pulls away.

Hold still.

Brushing hard.

You might have been dead.

There's a stone in the garden bearing your name.

The stone is there because I love - - - [pause] - - - d you.
Stutter

Brushing harder still.

I am here because I love you.

She tugs roughly on her hair.

You're my *daughter* and I love you!

Suzana winces, recoils from her. The woman knows she's gone too far and regrets it immediately. She's all but out of patience, however.

Sorry, sweetheart, I didn't mean to hurt you.

She holds Suzana close; kisses her.

I didn't mean it.

Suzana doesn't resist her embrace, but neither does she reciprocate it.

Good girl.

The bath will still be here tomorrow.

The woman lifts Suzana's hair at the nape of her neck, as if to inspect some markings she doesn't recognise. She is about to ask about them then decides against it. Perhaps she doesn't really want to know.

It'll be easier now you've practiced.

The woman pulls a pair of nail scissors from her apron and proceeds to cut Suzana's nails.

I managed without the money.

Cutting.

No, it was you I thought of: the sound of your voice, the smell of your hair.

You had beautiful hair. Lovely and thick, like mine.
 How like me you were. Everyone said so.

Cutting.

Do you know what I saw when I looked at you?

Sadly, looking up from her task to meet Suzana's eye.

I saw myself.

Now I look at you and I wonder where you've gone.

The hand that holds the scissors also holds Suzana's face.

Are you listening to me?

Suzana!

She forces Suzana to meet her eye.

Doesn't that mean anything to you?

Don't you understand what it means to lose a daughter!

She slaps Suzana.

No. I don't think you do.

She kisses Suzana's head. Suzana is afraid of her. The woman places the scissors on the floor, where Suzana keeps half an eye on them. Turning away, the woman washes her hands.

So what would you have me say?

Suzana picks up the scissors; it costs her a great deal of effort.

Tell me and I'll say it.

We agreed it was for you – it was your decision, you wanted to go.

It wasn't what I'd planned but I – you – you *wanted* to go.

Coldly.

All that waiting, and now I wonder why you came back at all!

Forcing Suzana to look at her.

Do you hear me!

Everything's undone, ruined, tangled up.

My girl is gone and you dare come in her place!

Suzana begins hacking at her hair with the nail scissors. Her mother is distraught, wracked with guilt.

Stop it.

Suzana!

She wrangles the scissors from Suzana.

Tenderly.

Something happened to you. i only want to know what it was.

Embracing Suzana, soothing her, stroking her hair. Choked by tears.

Let me see these arms of yours.

SCENE 2: ROAD KILL

Flashback. A makeshift car park tacked onto a remote wasteland or construction site. Suzana is slumped against a car door, unconscious; her position is such that she might have fallen out of the car when the door opened, caught only by the handcuffs attached to her wrist. The car has otherwise been abandoned. The Chorus flanks the car; they could be passersby – morbidly curious, drawn to the site of a hit and run – or a team of forensic scientists, intent on gathering evidence. Whoever they are, the Chorus absorbs the detail with a distant, yet special attention. Were they to touch Suzana, they'd do so with latex gloves.

An owl hoots nearby.

Chorus ■ After dark

Chorus ■ A car pulls into a quarry.

Chorus ■ Afterhours

Chorus ■ A man opens the door.

Chorus ■ After that

Chorus ■ A man gets out.

Enter Dracul.

Chorus ■ A man who doesn't want to be seen

Chorus ■ What else?

Chorus ■ A girl.

Chorus ■ The car didn't crash, but the body lies still.

Chorus ■ cocks his/her head as though what follows were an interesting feature of the scene.

Chorus ■ A fly

Chorus ■ A girl

Chorus ■ A fly on her lips

Chorus ■ A fly on her eyelid
A fly on her cheek

The man pulls a phone from his pocket. he punches a number into the keypad.

Chorus ■ Eleven digits call the dogs to heel
The man puts the phone to his ear.

Dracul Listen –
No cash, no girl

Chorus ■ He repeats

Dracul No cash, no girl
Are we clear?

Chorus ■ Clear

Dracul Alright, send them in.

Chorus ■ Flick

Chorus ■ Switch

Chorus ■ Transmission complete
Addressing Suzana, roughly.

Dracul Get Up
Suzana doesn't respond; she's still unconscious. He kicks her.
 Get up!

Suzana wakes with a gasp and struggles to her feet; confused, unable to recall how she arrived here, she tries to make sense of her surroundings. Dracul pulls Suzana's passport from his pocket and flicks through the pages, idly. There is time to kill and Dracul the predator is playing with his prey.

Dracul How old are you?

Suzana nods in the direction of her passport.

Suzana You can see for yourself how old I am

He reads it deliberately.

Dracul Seventeen

Suzana Yes

Suzana is not even looking at him; she's still seeking an exit. Even now, she thinks, the fight is not lost. Dracul smiles at her.

Dracul The thing is, you're *not* seventeen

Now he has her attention; she doesn't know where he's going with this.

Suzana What?

Dracul You're fourteen, aren't you?

Suzana No, I'm seventeen

Dracul Fourteen

Suzana *Seventeen*

Dracul Fourteen!
From out of nowhere, it seems, Dracul smacks her, hard. She staggers, stunned.

I paid through the prick for you –
 Make it worth my while.

Suzana is crouched on the floor, still reeling from the blow.

Come on, up you get.

He yanks her to standing, re-pocketing her passport.

There's a good girl.

Suzana keeps her eyes fixed on him as he leans against the car; all thoughts of escape have evaporated. Dracul flicks his jackknife, absent-mindedly.

He checks his watch.

A few minutes more and you can show me how you go.

Suzana freezes. Dracul laughs.

Don't panic, I won't leave you here on your own /

Chorus ■ Blinding headlights ignite dirt roads /

Dracul / Safety in numbers, I think.

Chorus ■ / The district police dip their lights. They're biting at the bit for a place in the chase

Two or three car doors slam somewhere close by, and the crunching of many pairs of feet can be heard. Suzana realises at once what this means.

Suzana No!

Dracul Hold still
Dracul clamps her jaw so as to gag her; she squirms like a frightened animal.

Suzana Let go!
Realising there's no way out of it, Suzana stops struggling and Dracul loosens his grip. This is the dreadful moment when the animal realises she's been caught, when the trap snaps shut and the winner takes all. Making an effort to calm herself down, she tries to think practically.

Don't look
Don't fight
Don't scream

Count to ten and think of something else.

Four or five men sidle in.

Don't look
Don't fight
Don't scream

The first of the men thrusts some money at Dracul.

Chorus ■ The dogs dribble

Chorus ■ Nail and claw vexing skin

The man grabs Suzana from behind, pulling her hair back and hoisting her dress to the waist. She squeezes shut her eyes.

Chorus ■ There was a profession that swallowed a crime

(a)
It opened its mouth to groom the girls
It groomed the girls to gain their trust
It gained their trust to cover a lie
It covered the lie to make them consent
It made them consent to start the car
It started the car to kidnap the girls

There was a profession that swallowed a crime

It circled economies stuck in the red, invented employment to back what they said
(b)

It started a tab to tally the costs
It tallied the costs to scale the debt
It scaled the debt to bind the girls
It bound the girls to stamp their skins
It stamped their skins to mark them young
It marked them young to promise them pure
It promised them pure to double their yield

There was a profession that swallowed a crime

It closed the account when an entity failed; it threw the loose change to her floating entrails.

The last of the men zips up his flies and disappears.

Snap –

verb

1. *Break suddenly and completely, typically with a sharp cracking sound • suddenly lose one's self-control*
2. *(Of an animal) make a sudden audible bite*

noun

1. *A card game in which two cards from two piles are turned over simultaneously and players call 'snap' as quickly as possible when two similar cards are exposed*
2. *A sudden brief spell of cold or otherwise distinctive weather*

Suzana releases a barely human scream that gathers in intensity; it drills jaggedly through the night. This noise of hers belongs somewhere else. She's like an urban fox, a copulating vixen, whose shrieks haunt the bedrooms of sleeping city-dwellers: a sound that knocks all others from their rightful registers. In darkness, in strangeness, it has the teeth-grinding insomniac straining for a familiar note.

Suzana

Drag the sun back into the sky!

Burn
Blister
Crack

Let them lose me down the gap in the road. On their hands and knees, let them find me gone

An owl hoots loudly, making her jump; she clasps a hand to her mouth to stop the inevitable scream.

Whispering.

I can

What?

Wash

I can

Scrape

Scrape

Scrape it all off

Find my way back and –

Scratch the owl out of the sky!

What?

No

Scrape myself clean.

Scratch it away

Scour my clothes

I can

Yes

Erase

What

Wipe off the dried saliva, the petrol, the residue...

Full Score

RICHARDS

on hearing light fall
for piano sextet

Emma-Ruth Richards

1985

on hearing light fall

for piano sextet, 2009

One of the main sources of inspiration for *on hearing light fall* came from a feature of James MacMillan's song-cycle *Raising Sparks* where the text speaks of the light of God's creation being scattered over the universe. With this in mind I wanted to capture the idea of light falling in different places together with a sense of renewal and looking beyond the present.

Throughout the piece the material is constantly opening out and reaching to settle in increasingly extreme registers until eventually the final light 'shower' fades away as the words '...somewhere becoming rain...', from Philip Larkin's *The Whitson Weddings*, appear in the score.

E-RR

Duration: 10 minutes

First performance:

30 April 2009, RNCM Concert Hall, Manchester
James MacMillan Festival
The RNCM New Ensemble

for James MacMillan

on hearing light fall

Emma-Ruth Richards

Tempo ♩ = 60-63

8va
con sord. (metal bridge-shaped practice mute)

Violin 1 *f* (molto vib.) *Passionately, intense but heavily masked with mute - 'shouting in a whisper'* *f*

Violin 2

Viola

Violoncello *sul tasto senza vib.* *ppp Dark* *sul pont.* *mf* *p* *nat.*

Double Bass *senza vib.* *pp Dark* *< p* *pp*

Piano *ff Sparkling* *6* *p* *ppp* *pp*

[N.B 1st two beats senza pedal]

p Dark *ped.*

(8)

Vln. 1 *f* *f* *con sord.* *ff*

Vln. 2 *p* *mf* *mp*

Vla.

Vc. *sul pont.* *sul tasto 3* *3*

Db. *mf* *p* *mp* *p*

Pno. *3* *p* *ff*

sos. ped.

8 A $\text{♩} = 108$ 3

Vln. 1 (loco) *sub.ppp*

Vln. 2 *sub. ff attack* *espr. p < f* *p < f³* *p* *ff* *sul pont.*

Vla. *sub. ff attack* *espr. p < f* *p < f* *p* *ff* *sul pont.*

Vc. *sub. ff attack* *espr. p < f* *p < f* *p* *ff* *sul pont.*

Db. pizz. arco *sub. ff* *sub.ppp* *loco* *p mp* *ff*

Pno. *attack* *sub. ff* *8^{va}* *loco* *p mp* *ff* *8^{va}* *sub. ff* *ped.*

11 $\text{♩} = 60-63$

Vln. 1 *f* *f freely*

Vln. 2 *senza sorc pizz. 8^{va}* *ff*

Vla. *p* *mp* *p* *sul pont.* *sul tasto* *senza vib.* *sul pont.*

Vc. *na' senza vib.* *pp* *p* *3* *3* *3* *sul tasto* *sul pont.*

Db. *senza vib.* *p* *poco* *3* *3* *3* *sul tasto* *sul pont.*

Pno. $\text{♩} = 60-63$ *ff* *ppp* *loco* *5* *poco* *5* *poco* *3* *ppp lontano* *ped. freely*

[illegible]

[illegible]

on hearing light fall

25

C
♩ = 60-63

sul tasto

con sord. (metal)

pizz.

senza vib. 3

searching

senza vit sul tasto

pp searching

senza vib.

C
♩ = 60-63

ppp lontano

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Pno.

27

(pizz.)

mp searching

s.p

nat.

sul tasto 3

arco senza vib.

sul pont.

nat. 3

p

mp

p

ppp

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Pno.

on hearing light fall

7

29

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Pno.

pizz.

mp

3

sul tasto

f

sul pont.

p

sul pont.

poco

p

pp

ppp

31

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Pno.

mp

nat.

3

nat.

3

nat.

3

f

poco

poco

mp

molto espress.

sul tasto

mp

p

D

on hearing light fall

♩ = 54

33

senza sord.

Vln. 1

sub.*ff* attack

p < *f* *espr.*

p < *f*

p < *ff* *mf*

Vln. 2

pizz.

arco

bright *p* < *mf*

sub.*ff* attack

p < *f* *espr.*

p < *f*

p < *ff* *mf*

Vla.

pizz.

arco

bright *p* < *mf*

ppp

ff *f* *espr.*

Vc.

5

sub.*ff* attack

espr. *p* < *f* *p* < *f* *p* < *ff* *mf*

Db.

(at pitch)

ppp

Pno.

bright *p* < *poco* sub.*ff* attack

sub.*mp*

ff

SOS.

♩ = 54

36

♩ = 72

nat.

Vln. 1

5

[3+2]

p < *mf* < *p*

Vln. 2

5

nat.

p sub.*mf*

p < *mf* < *p*

Vla.

mp

fmp

Vc.

5

5

5

nat.

p sub.*mf*

p

Db.

fmp

pp

♩ = 72

(8)

6

6

6

6

p

40

Vln. 1

5

nat.

mp

p

mp

Vln. 2

nat.

mp

pp

Vla.

s.p.

Vc.

s.p.

5

5

5

5

ppp

sul tasto

mp

Db.

s.p.

Pno.

8va

6

6

ppp

5

5

5

senza pedal

on hearing light fall

10

42

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Pno.

pizz.

arco

sul pont.

mf

f

mp

pp

s.p.

p

nat.

mp

pp

5

5

5

5

nat.

mp

nat.

p

mf

f

8va

Red

45

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Pno.

s.p.

ppp

s.p.

ppp

nat.

sul tasto

mp

ppp

sul pont.

pp

nat.

p

ppp

pizz.

arco

sul C

f

dan

f

sul pont.

ppp

f

(loco)

F

6

p

senza ped.

Red

48 IV nat. III

Vla. *mp espr.* < *mf* *pp*

Vc. *mf* < *pp* *mp* *pp* *f* *mf*

Db. *mf* *pp* *mp* *p* *f*

Pno. *mf* *pp* *sfffz* *mp* *mf*

sos. *ped.*

54 **G** ♩ = 60-63

Vln. 1 III senza vib. *p* searching *mp* *mf* *espr. (molto vib.)* *f*

Vln. 2 IV senza vib. *mp* searching *p* *mf*

Vla. con sord. II sul tasto *mp* *espr. (vib.)* *mf* *espr. (molto vib.)* *f*

Vc. con sord. II sul tasto *f* *mp* *espr. (vib.)* *mf* *espr. (molto vib.)* *f*

Db. pizz. *pp* lontano *ff* *mp* *f* *mp* *f*

Pno. *ff* 'shouting in a whisper' *ff* *mp* *f* *mp* *f*

ped.

on hearing light fall

12

57

Vln. 1 *pp* *mf espr. (molto vib.)* *f* *mp* *mf* sul pont.

Vln. 2 *mf* *p* *mf* *mp* *mf*

Vla. *mf* *p* *mf* *s.p.* *3* *3* *p* *senza sord. nat.* *5* *mf*

Vc. *p* *3* *mf* *p* *3* *mf* *3* *p*

Db. *p* *mf* *p* *3* *mf* *3* *p* *arco*

Pno. *mp* *5* *3* *f* *3* *mp* *5* *f* (loco) *5* *f* *mp* *mf*

8va

60 [2+3] nat. **H**

Vln. 1 *p* *sub f* *ff* *attack*

Vln. 2 *[mf]* *3* *f* *ff* *attack*

Vla. *p* *s.p.* *nat.* *ff* *attack*

Vc. *3* *ff* *con sord. IV free bowing* *ppp*

Db. *mp* *ff* *pizz.* *arco free bowing* *ppp*

Pno. *f* *[2+3]* *mp* *(loco)* *5* *f* **H** *loco* *ff* *attack* *bell-like* *8va* *ff* *sos. Red*

gradually take una corda off

62

Vc.

Db.

Pno.

Solo

f sparkling *fff*

rubato

sub.ppp *f sub.pp* *f sub.pp*

pedal freely

64

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Pno.

pp espr. *mf* *p* *f* *p* *f* *p* *ff*

pp espr. *mf* *p* *f* *p* *f* *p* *f* *p* *ff*

pp espr. *mf* *p* *f* *p* *f* *p* *f* *p* *ff*

A Tempo

f

ff

$\text{♩} = 108$

s.p.

on hearing light fall

arco sul pont. \longrightarrow nat.

72

Vln. 1

mf

pizz.

poco rit.

arco

f

6

Vln. 2

pizz.

mf

arco

f

Vla.

mf

ppp

f

5

5

6

3

Vc.

pizz.

mf

arco

f

Db.

ppp

mf

f

s.p.

Pno.

mf

p

mf

6

p

mp

on hearing light fall

K

$\text{♩} = \text{c.56}$

74

Vln. 1

ppp

mp

5

5

mp espress.

17

Vln. 2

p

ppp

mp

Vla.

con sord.

pp espr.

p

mp

p

mp

Vc.

pp

mp

Db.

con sord.

pp

p

mp

Pno.

$\text{♩} = \text{c.56}$

mp

pp

p

mp

3

5

3

K

Λ pedal freely...

78

Vln. 1

Vln. 2

espr.

Vla.

ppp

nat.

Vc.

espr.

3

pp

Db.

Pno.

mp

pp

5

5

Led.

[illegible]

on hearing light fall

M

19

88

Vln. 1 *p*

Vln. 2 *ppp* *bright* *III* *s.p.* *II nat.* *mp*

Vla. *sul pont.* *bright* *pp*

Vc. *p* *espr. p* *3* *mp*

Db. *p* *espr. p* *mp*

Pno. *mp* *p* *pp*

M

93

Vln. 1 *mp* *pp* *sul pont.*

Vln. 2 *p* *mf* *espr.*

Vla. *pp* *mf*

Vc. *mp* *mf*

Db. *p* *mp* *mf*

Pno. *ppp* *p* *mp* *p*

97 arco

Vln. 1 *mp* *mf*

Vln. 2

Vla. *p* *mf*

Vc. arco *pp* *p*

Db. s.p. *pp*

Pno. (8) *pp* 5 5 loco *p* *pp*

poco accel.

sul pont. *pp* *ppp*

sul pont. *pp*

sul pont. *ppp*

21

gradually take foot off pedal

Led.

una corda *Ed.*

22

una corda *Ped.*_____

on hearing light fall

23

111

Vln. 1 *mf espr. (molto vib.)* *f* *ff* attack

Vln. 2 *f* *mf* *f* *ff* attack

Vla. *mp* *mf* *f* *ppp*

Vc. *mp* *mf* *f* *ppp* arco

Db. *f* *ff* pizz.

Pno. *f* *mp* *f* *ff* attack

8va *P* *loco* *ff* *8vb*

Bell-like *3* *ff*

113

Vln. 1 *espr.* *p* *f* *p* *f* *2+1* *bright* *p* *f* *p*

Vln. 2 *espr.* *p* *f* *p* *f* *bright* *p* *f* *p*

Vla. *bright* *p* *f* *p*

Vc. *bright* *p* *f* *p*

nat. *s.p.* *nat.* *s.p.* *nat.* *s.p.*

Q ♩ = c.60-63

Q ♩ = c.60-63

Σεδ..

123

Vln. 1 nat. *mp* *mf* s.p. nat. *p* *espr.* *mf* *sub.mp*

Vln. 2 *mf* *espr.* *sub.mp*

Vla. *mf* *mf* *espr.* *p* *mf* *sub.mp*

Vc. *mf* *p* *p* *espr.* *mf*

Db. *senza sord. arco* *p* *espr.* *mf* *ff* slap strings with palm of hand

Pno. *f* *mp* *p* *mf* *f*

126

Vln. 1 *p* *pp* *mf* *mp* *mf* *f* *espr.* *mf* *f*

Vln. 2 *p* *pp* *mf* *mp* *mf* *f* *espr.* *mf* *f*

Vla. *p* *pp* *mf* *mp* *mf* *f* *espr.* *mf* *f*

Vc. *p* *pp* *mf* *mp* *mf* *f* *espr.* *mf* *f*

Db. *p* *pp* *mf* *mp* *mf* *f* *espr.* *mf* *f*

Pno. *espr. mp* *mf* *f* *mf* *f*

sul pont. *sul pont.* *sul pont.* *sul tasto*

pizz. *mf* *f*

R

R

134

Vln. 1 *mp* *mf* *f* *mf* *f*

Vln. 2 *f* *mf* *f*

Vla. *espr. mf mp* *mf* *mp* *mf* *mp*

Vc. *mp* *mf* *f* *mp* *mf*

Db. *mf* *mf espress. molto vib.*

Pno. *mf* *f* *mf* *f* *mf* *f* *sffz* *8^{va}* *loco*

musical notation including triplets, naturals, and dynamic markings.

137

Vln. 1 *mf* *f* *ff*

Vln. 2 *mf* *f* *ff*

Vla. *f* *mf* *f* *ff*

Vc. *f* *mf* *f* *ff*

Db. *f* *ff* *fff*

Pno. *f* *mf* *f* *sffz* *8^{va}* *fffz*

musical notation including pizzicato, arco, and dynamic markings.

S

on hearing light fall

140

Vln. 1 arco *ff* molto espr. *fff* *ppp*

Vln. 2 arco *ff* molto espr. *fff* *fff* attack

Vla. arco *ff* molto espr. *fff* *fff* attack

Vc. arco *ff* molto espr. *fff* pizz. *fff*

Db. *ff* molto espr. *fff* con sord. *ppp*

Pno. *ff* *mf* *fff* attack

con sord. (metal practice)

loco

until sound fades

Reo

T

♩ = c.56 '...somewhere becoming rain...'

144

Vln. 1 sul pont. *ppp*

Vln. 2 sul pont. *ppp*

Vla. sul pont. *ppp*

Vc. arco sul pont. *ppp*

Db. sul pont. (II)

146

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

5

(I)

5

Full Score

RICHARDS

Woven Palaces
for saxophone quartet

Emma-Ruth Richards

1985

Woven Palaces

for saxophone quartet, 2010

Near the Royal Court of Lealui in Zambia, formerly Northern Rhodesia, there are homes made from woven matting with free form walls that structurally are almost incomprehensible. Bernard Rudofsky described these *woven palaces* as being “fit for a king” in his book ‘Architecture without Architects’. The design of these palaces is so intricate and free; they appear so beautifully natural and organic that they hold a real sense of mystery and secret.

The inspiration for this piece ‘*Woven Palaces*’ came directly from the image of these woven homes and was the starting place for developing the material in this piece.

E-RR

Duration: 10 minutes

First performance:

11 May 2010, Canterbury

Sounds New Festival

The Absolution Saxophone Quartet

SCORE IN C

for The Absolution Saxophone Quartet
Woven Palaces

I

Emma-Ruth Richards

♩ = 72

Saxophone I (Sop.)

Saxophone II (Sop.)

Saxophone III (Sop.)

Saxophone IV (Alto)

I (S)

II (S)

III (S)

IV (A)

12

♩ = 40

♩ = ♩ (♩ = 80)
accel.

I (S)

II (S)

III (S)

IV (A)

16 $\text{♩} = 72$

I (S) ff fff f

II (S) fff p fff p

III (S) fff p fff p

IV (A) ff f ff

21 $\text{♩} = 180$ $\leftarrow \text{♩} = \text{♩} \rightarrow$

I (S) $ff > p$

II (S) f $mf < f$ p

III (S) f $mf < f$ p

IV (A) $ff > f$ $mf < f$ p

24

I (S) pp mp p mf mp sfz fff

II (S) mp p mf mp sfz fff

III (S) mp p mf mp sfz fff

IV (A) ff mp mf mp ff

27

← ♩ = ♩ →

I (S) *fp* *pp*

II (S) *f* *p* *f* *ff*

III (S) *f* *p* *f* *ff*

IV (A) *p sfz mf sfz* *fp fp fp fp* *f* *ff*

31

← ♩ = ♩ →

I (S) *mp* *f* *p* *mf*

II (S) *mp*

III (S) *mp*

IV (A) *fp fp fp*

34

I (S) *mp* *f* *ff* *pp* *mf* *f*

II (S) *mf* *ff* *mp*

III (S) *mf* *ff* *mp*

IV (A) *fp* *mf* *ff*

37

I (S) *mf* *mp* *mf* *mp* *f* *ff* *f* *ff* *f* *ff*

II (S) *mp* *ff* *mp* *ff*

III (S) *mp* *ff* *ff*

IV (A) *mp* *ff*

40

I (S) *mf* *f* *mf* *p* *mf* *ff* *mf* *f*

II (S) *mp* *p*

III (S) *mp*

IV (A) *mp* *mp*

43

I (S) *ff* *mf* *ff* *mf* *ff*

II (S) *p*

III (S) *p*

IV (A) *mp* *fp* *fp* *fp* *mp* *fp* *fp* *fp* *fp* *mf*

46

I (S) *mf* *f* *mp* *mf* *f*

II (S) *mf* *ff* *mf* *f* *mp* *mf* *f*

III (S) *mf* *ff* *f*

IV (A) *ff* *f* To Baritone

49

I (S) *mf* *f* *mf* *f* *mf* *f*

II (S) *mp* *f* *p* *f* *p* *sfz* *f* *mp*

III (S) *p*

IV (A)

52

I (S) *sub. pp*

II (S) *f* *sfz* *f* *sub. pp*

III (S) *f* To Tenor Sax.

IV (A)

$\text{triple} = \text{quarter}$
 $\text{quarter} = 72$

56

I (S)

II (S)

Sop. Sax.

IV (B)

BARI. Sax.

TENOR Sax.

mp

p

ff

sub. ff

58

I (S)

II (S)

III (T)

IV (B)

mp

mf

sfz

mp

p

60

I (S)

II (S)

III (T)

IV (B)

p

pp

p

f

f

mf

f

p

62

I (S) *ff* *sffz* To Alto Sax.

II (S) *ff* To Tenor Sax.

III (T) *ff*

IV (B) *ff* *mp* *sub.sffz*

II

$\text{♩} = 56$

I (A) *Alto Sax.* *p* *mf* *p* *G.P* *A tempo*

II (T) *Tenor Sax.* *p* *mp* *mf* *p*

III (T) *p* *mp* *mf* *p*

IV (B) *p* *mp* *mf* *p* *pp*

8

I (A) *mp* *p* *pp* *pp* *p*

II (T) *mp* *p* *pp* *pp* *p*

III (T) *mp* *p* *pp* *pp* *p*

IV (B) *mp* *mf* *pp* *p*

13

I (A) *mp* *mf*

II (T) *mp* *mf*

III (T) *mp* *mf*

IV (B) *mf*

18

I (A) *p* *mp* *mf* *p* *fp espr.*

II (T) *p* *mp* *mf* *p* *fp espr.*

III (T) *p* *mp* *mf* *p* *fp espr.*

IV (B) *p* *mp* *mf* *mp* *fp* *fp*

23

accel.

I (A) *fp* *f* *p*

II (T) *fp* *f* *p*

III (T) *fp* *f* *p*

IV (B) (tongue slap) *f* *mp* *f* *p*

28

I (A) *fp* *f* *p* *fp* *f* *p*

II (T) *mf* *f* *p* *f* *p*

III (T) *mf* *f* *p* *fp*

IV (B) *fp* *fp* *fp* *fp* *f* *mp*

32 $\text{♩} = 88$ *rubato rall.*

I (A) *fp* *f* *mp* *fp* *sub.pp*

II (T) *mf* *f* *mp* *fp*

III (T) *fp* *fp*

IV (B) *fp* *fp* *fp* *fp* *fp* *fp*

36 *accel.* $\text{♩} = 88$

I (A) *ppp* *mf* *fp*

II (T) *pp* *mf* *f*

III (T) *f*

IV (B) *ppp* *f*

40 *rall.*

I (A) *mp* *fp* *mp*

II (T) *mf* *f* *mp*

III (T) *mf* *fp* *f* *mp*

IV (B) *mf* *fp* *f* *mp*

The musical score is divided into three systems, each spanning four staves labeled I (A), II (T), III (T), and IV (B). The first system begins at measure 32 with a tempo of 88 bpm and a 'rubato rall.' marking. It features complex rhythmic patterns with triplets and a 5/8 measure. Dynamics range from *sub.pp* to *f*. The second system starts at measure 36 with an 'accel.' marking and returns to 88 bpm. It includes a 5/8 measure and a 3/4 measure. Dynamics include *ppp*, *pp*, *mf*, and *f*. The third system begins at measure 40 with a 'rall.' marking. It continues with various rhythmic values and dynamics like *mp*, *fp*, *f*, and *mp*.

43

I (A) *fp* *mf* *fp*

II (T) *f* *p* *f* *p*

III (T) *f* *p* *f* *p*

IV (B) *f* *p* *f* *mf*

46

I (A) *f* *p* *p espr.*

II (T) *p espr.*

III (T) *p espr.*

IV (B) *p espr.*

♩ = 56

51

I (A) *pp* *To Sop. Sax.*

II (T) *pp* *To Alto. Sax.*

III (T) *pp*

IV (B) *pp* *p*

III

$\text{♩} = 126$

Measures 1-4:

- I (S):** *mp* → *mf* → *p*
- II (A):** *mp* → *mf* → *p*
- III (T):** *p* → *mp* → *mf* → *mp* → *mf* → *p*
- IV (B):** *mp* → *mf* → *p*

Measures 5-8:

- I (S):** *sub:f* → *mp* → *p* → *mp*
- II (A):** *sub:f* → *mp* → *mp* → *p* → *mp*
- III (T):** *sfz* → *sfz p*
- IV (B):** *sfz* → *p* → *f* → *p* → *sfz*

Measures 9-12:

- I (S):** *sub:f* → *mp*
- II (A):** *sub:f* → *mp*
- III (T):** *pp* → *mp sfz*
- IV (B):** *p* → *sfz* → *p* → *f* → *p*

18

I (S) *sfz sfz sfz sfz f > p pp* To Sop. Sax.

II (A) *sfz sfz sfz sfz pp* To Sop. Sax.

III (T) *sfz sfz sfz sfz f p sfz pp*

IV (B) *sfz sfz sfz sfz sfz pp*

IV

♩ = 88

♩ = 40

♩ = c.100-104

I (S) *ff* *fff* *pp* *ff*

II (S) *pp* *ff*

III (S) *pp* *pp*

IV (B) (tongue slap (T.s)) *ff* *p* *pp*

8

♩ = 40

I (S) *ff* *pp*

II (S) *ff* *pp* *mp*

III (S) *ff* *f* *ff* *pp* *mp*

IV (B) (T.s) *ff* *p* *ff* *p* *pp*

13

♩ = c.100-104

I (S) *f* *mf* *f*

II (S) *mf* *f* *mf* *f*

III (S) *mf* *f* *f* *mf* *f*

IV (B) (T.s) *sfz* *sfz* *sfz*

[illegible]

25

I (S)

II (S)

III (S)

IV (B)

p

ff 5

f espr.

mf

f

mf

ff

ff fp

fp

fp

fp

fp

27

I (S)

II (S)

III (S)

IV (B)

fp *mf* *f* *fp* *f* *ff* *fp* *f* *ff*

29

I (S)

II (S)

III (S)

IV (B)

ff *mf* *mf* *f espr.* *mf* *f* *mf espr.* *f* *mf*

31

I (S)

II (S)

III (S)

IV (B)

mf *f* *mf* *f* *fff* *pp* *pp* *pp* *fff* *sub.pp*

(T.s)

$\text{♩} = 40$

34 $\text{♩} = 80$
accel.

I (S) *ppp*

II (S) *ppp*

III (S) *ppp*

IV (B) *ppp*

sub f *sfz* *pp* <

38 $\text{♩} = \text{c.}100-104$

I (S) *mp* *f*

II (S) *ff*

III (S)

IV (B) *fp*

40

I (S) *pp* *fp* *f*

II (S) *p* *pp* *mp* *f*

III (S) *ff* *fp*

IV (B) *fp* *fp* *f* *ff* *fp*

43

I (S) *fp* \longrightarrow *f* *fp* \longrightarrow *f*

II (S) *p* \longrightarrow *mp* *mf*

III (S) *p* \longrightarrow *mf*

IV (B) *f* \longrightarrow *ff* *fp* *fp* *fp* *fp* *fp*

accel.

46

I (S) *fp* \longrightarrow *f*

II (S) *fp* *fp* *fp* *fp* \longrightarrow *f* *fp* *fp*

III (S) *fp* *fp* *fp* *fp* \longrightarrow *f* *fp* *fp*

IV (B) *fp* *fp* *fp* *fp* \longrightarrow *f* *fp* *fp*

48

I (S) *ff* *sempre*

II (S) *f*

III (S) *f* *ff*

IV (B) *f* *fp* \longrightarrow *f* *f* \longrightarrow *ff*

♩ = c.120-126

50

I (S)

II (S)

III (S)

IV (B)

f *ff* *fp* *f* *fp* *fp* *fp* *fp*

52

I (S)

II (S)

III (S)

IV (B)

f *ff* *fff* *fffz*

G.P

♩ = 40

55

I (S)

II (S)

III (S)

IV (B)

pp *sempre*

pp *sempre*

pp *sempre*

pp *sempre*

lontano, undefined

58

I (S)

II (S)

III (S)

IV (B)

mp *sub. pp* *ppp* *ppp* *ppp* *ppp*

Full Score

RICHARDS

Piranesi's Fantasies
for solo piano

Emma-Ruth Richards

1985

Piranesi's Fantasies

for solo piano, 2010

Piranesi's Fantasies has been written in response to the philosophy of the artist Giovanni Battista Piranesi (1720-78) whose work is characterised with dramatically rich textures and very bold contrasts of light and dark.

As well as combining many professional activities, ranging from archaeology to engraving, Piranesi was a polemicist advocating a free and eclectic employment of elements from the past to give meaning, continuity, and power to modern design. In c.1745 he brought out a series of architectural fantasies which he entitled *Invenzioni...di Carceri* (Inventions, or Imaginary Views, of Prisons) in which terrifyingly megalomaniac scale, Baroque illusion and bare surfaces combined in new ideas of architectural expression designed to suggest awe, intensity, terror and cavernous vastnesses.

Piranesi's Fantasies also carries influences from the theme of the Arioso of Beethoven's sonata for piano No. 31, Op. 110.

E-RR

Duration: 7 minutes

First performance:

11 June 2010, RNCM Concert Hall, Manchester

Gold Medal

Polina Bagdanova

Piranesi's Fantasies

Emma-Ruth Richards

Adagio, ma non troppo ♩ = 66

First system of the musical score. The piece is in 12/16 time, marked 'Adagio, ma non troppo' with a tempo of ♩ = 66. The key signature has two sharps (D# and F#). The first staff (treble clef) begins with a melodic line marked *mp espr.* and a slur. The second staff (bass clef) has a low, sustained accompaniment marked *fffz* with a slur. The system concludes with a measure marked *mf* in the treble staff.

Second system of the musical score. It begins with a measure marked *pp* in the bass staff. The system includes a tempo change to 4/4 time, indicated by a double bar line and the tempo marking 'rall.' with a dotted line. The key signature changes to one sharp (F#). The system ends with a measure marked *ff* in the bass staff, with a double bar line and a key signature change to one flat (Bb).

Third system of the musical score. The tempo is marked 'Presto' with a tempo of ♩ = c.72-76. The key signature has one flat (Bb). The system is divided into two parts by a double bar line. The first part (measures 12-15) is marked *pp* and *f*. The second part (measures 15-18) is marked *pp*, *p*, *fp*, and *mf*. The system concludes with a measure marked *f* in the bass staff.

14 (15)

8va

sfz

f

8va

f

16 (15)

8va

mf

p

f

sfz

mp

loco

sfz

8va

f

18 (8)

8va

f

mp

mf

sub. pp

f

mp

f

ff

mf

20 (8)

pp

5

7

6

7

5

mf

ff

mp < f

mp < f

mp < f

22 (8)

sfz

mf

5

Piranesi's Fantasies

(8)-----

4 24

mp \leftarrow *f* *sfz* *mp* *f* *sfz* *mp* \leftarrow *f* *f* *sfz*

staccatissimo

f *sfz* *f* *sfz* *mp* *f* *sfz*

loco

26

mp *mf*

8va

(8)-----

31

loco

(8)-----

34

f *mp* *mp* *pp*

(8)-----

36

mp *f* *sfz* *mf*

(loco)

Piranesi's Fantasies

(8)

39

5

f

$\text{♩} = 112$

$\text{♩} = 76$

42

mp *ff* *p*

p *mf*

mp *pp*

47

p *mf*

p *mf*

mp *mf* *f*

pp *pp* *p*

50

mf *f* *ff*

f

pp *sfz* *sfz*

mp

rall. Largo $\text{♩} = 56$ A tempo Largo $\text{♩} = 56$ A tempo rall.

54

mp *f* *sub.p*

mf *f* *sub.p*

mf *f*

sfz

Piranesi's Fantasies

6 $\text{♩} = 56$ A tempo rall. $\text{♩} = 56$ A tempo rall.

59 *p* *mf* *f* *mp* *mf* *f* *sfz*

$\text{♩} = 56$ A tempo

63 *mp* *p* *mf* *mp* *mp* *mf* *mp*

68 *mf* *mp* *sfz* *sfz*

73 *mf* *mp* *mf* *mp* *sfz* *sfz*

78 accel. Più mosso $\text{♩} = 84$ loco *mp espr.* *sfz* *f*

83

mp espr. *mp espr.*

f *sfz f* *sfz f*

8^{va}

86

mp espr. *mf* *mp espr.* *f* *mp*

sfz *sfz f* *sfz f* *ff* *f*

loco 8^{va}

90

mf *f* *ff*

mf *mp* *p* *pp*

(8)

95

mf *ff* *f* *ff* *f*

loco 8^{va} *pp*

100

ff *fff* *ff* *mf* *ff* *fff*

loco *rubato espr.* (loco) LONG

8^{va} *p* *sfz* 8^{va}

Con moto ♩ = 76

accel. ♩ = 92

8 104 **Con moto** ♩ = 76

104 105

pp *mp* *pp* *mp* *mp* *p* *ppp*

Sos. ped.

106 107

pp *mp* *ppp* *ppp*

Sos. ped.

108 109

pp *mp* *mp* *mf* *ppp* *ppp*

accel.

Sos. ped.

♩ = 92 ♩ = 76 accel.

110

mf *sfz* *ppp* *f* *mp* *f*

Sos. ped.

♩ = 92 rall. ♩ = 76

113

mp *f* *ppp*

Sos. ped.

accel. ♩ = 96

117

mp *f* *mp* *mf* *ppp*

Sos. ped.

10 121

Musical score for measures 101-105. The score is written for piano in 2/4 time. The key signature has one sharp (F#). The dynamics range from *mp* to *ff*. The score includes triplets and a 'Sos. ped.' instruction.

Measures 101-105. Dynamics: *mp*, *mf*, *f*, *ff*. Tempo: $\text{♩} = 112$. Pedal: *Sos. ped.*

Musical score for measures 126-130. The score is written for piano in 3/8 time. The key signature has one sharp (F#). The dynamics range from *mp* to *ff*. The score includes quintuplets and a 'Sos. ped.' instruction.

Measures 126-130. Dynamics: *mp*, *ff*, *p*, *sfz*, *f*, *ff*. Tempo: $\text{♩} = 96$. Pedal: *Sos. ped.*

Musical score for measures 131-135. The score is written for piano in 12/16 time. The key signature has one sharp (F#). The dynamics range from *mp* to *fff*. The score includes a 'Sos. ped.' instruction.

Measures 131-135. Dynamics: *fff*, *mp espr.*, *fff*. Tempo: $\text{♩} = 66$. Pedal: *Sos. ped.*

135

pp *ppp*

pp *ppp*

March 2010, Manchester

Full Score

RICHARDS

Portrait of Marinela
for 8 players

Emma-Ruth Richards

1985

Portrait of Marinela

for 8 players, 2011

In *Portrait of Marinela* I chose to work with the rhythmic quality of an anonymous Romanian folk song: *Hora Spoitorilor*. Although there are several examples where the folk song appears in full it is mainly the grace note idea of the folk theme that serves as a signpost within the complex and busy framework; at times it fractures into minute decorative figures that repeat or embed into a melodic line and at other times it is left bare. Whilst weaving these small details into the fabric of the piece doesn't necessarily have a definitive musical consequence (it doesn't grow, develop or change) it is a compositional device that creates a sense of interiority and fluidity in the journey from beginning to end.

E-RR

First performance:

21 January 2012, RNCM Concert Hall, Manchester
Manchester Camerata
Eduardo Portal (cond.)



Ensemble

Flute, piccolo

Bass Clarinet B \flat

Percussion (1 player):
Triangle
Claves
Finger Cymbals

Harp

Violin

Viola

Violoncello

Duration: 5 minutes



for Manchester Camerata

16

Fl. $\text{♩} = 152$ **B** $\text{♩} = 76$

B. Cl.

Perc. Claves *mp* *ff*

Hp. *ff*

Vln. *f* *poco* *f* *pizz.* *arco* *sf* *pp* *sf* *p*

Vla. *mf* *f*

Vc. *f* *mf* *f* *pizz.* *ff*

22

Fl. $[\leftarrow \text{♩} = \text{♩} \rightarrow]$ *sempre* *ff* *mp* *p* *ff* *pp*

B. Cl. *f*

Perc. Claves *ff*

Hp. *sffz* *ff*

Vln. *mp* *sffz* *pizz.* *arco* *sf* *pp*

Vla. *sul tasto* *pp* *sffz* *pizz.*

Vc. *sffz* *arco* *pizz.* *mp* *p* *f*

29 **C**

Fl. *mp* *p* *ff*

B. Cl. *mp* *p* *f* *sub. pp*

Perc. Claves *pp* *ff*

Hp. *p* *p* *ff*

Vln. **C** *p* *mp* *p*

Vla. *pizz.* *arco* *sf* *pp*

Vc. *arco sul tasto IV.* *pizz.* *f*

38 **D** $\text{♩} = 104-112$

Fl. *pp* *sf* *tr.* *sotto voce* *p* *mp* *flz.* *mp* *p*

B. Cl. *pp* *p* *Triangle* *pp* *ppp*

Perc. *pp* *ppp*

Hp. *sf* *pp* *l.v. sempre* *mp* *p*

Vln. **D** $\text{♩} = 104-112$ *sf* *p*

Vla. *sf* *sul tasto* *pp*

Vc. *sf* *arco sotto voce* *p*

45 flz. $\text{♩} = 152$ [$\leftarrow \text{♩} = \text{♩} \rightarrow$]

Fl. mp p mp p pp fp pp

B. Cl. mp p f

Perc. Triangle sf Claves

Hp. mp p pp sff

Vln. sff

Vla. mf pizz. arco pp

Vc. nat. mp p pp f sff pizz.

52 **E** G.P.

Fl. p mp p mp p mp

B. Cl. p mp p mp p mp

Perc. Triangle pp

Hp. pp

Vln. pp mp mf

Vla. pp sul tasto p mp p mp p mp

Vc. pp sul tasto p mp p mp p mp

60

Fl. *ppp* *mp* *p* *mp* *mp*

B. Cl. *mp* *mp*

Perc. $\frac{5}{8}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{3}{8}$ $\frac{5}{8}$

Hp. $\frac{5}{8}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{3}{8}$ $\frac{5}{8}$

Vln. *mf* *mp* *mp*

Vla. *p* *pp* *mp* *p* *mp* *mp*

Vc. *ppp* *mp* *p* *mp* *mp*

67

Fl. *mf* *sf* To Picc. $\text{F} = 52$ Piccolo *p espr.* *mp*

B. Cl. *mf* *ff* *fp* *pp* *p* *pp*

Perc. Claves *sf* Finger Cymbal struck with soft beater *pp*

Hp. *ff* *p l.v sempre* *mp*

Vln. *mf* *ff* *pp* $\text{F} = 52$

Vla. *mf* *ff* *pp*

Vc. *mf* *ff*

pizz. arco

pizz. arco

pizz.

73

Picc. *p* *mp* *p* *pp*

B. Cl. *p* *pp*

Perc. Finger Cymbals

Hp. *p* *mp* *pp*

Vln.

Vla.

Vc.

79

Picc. *mp*

B. Cl. *mp*

Perc. Finger Cymbals *mp* *mp*

Hp. *mp*

Vln. *mp* pizz.

Vla. *mp* pizz.

Vc. Solo arco *mp* espr.

, G

, G pizz.

85 H To Fl.

Picc. *mp*

B. Cl. *mp*

Perc. Finger Cymbals *mf* *mp* Struck together *p sempre*

Hp. *mf* *p sempre*

Vln. *mf* arco H

Vla. *pp* arco

Vc. *mf*

II

92 I ♩ = 104-112

Flute

Picc. *pp* *f* *p* *f*

B. Cl.

Perc. Finger Cymbals Triangle *p* *f*

Hp. *mf* *f*

Vln. I ♩ = 104-112 *pp* *f* *p* *mf* *f*

Vla. *f* *pp* *f*

Vc. *f* *pp* *f*

97

Fl. *f espr.* *fp* *ff*

B. Cl.

Perc.

Hp. *ff*

Vln. *f espr.* *fp* *ff* *sff*

Vla. *f espr.* *fp* *ff* *pizz. mf* *arco pp*

Vc. *f espr.* *mf* *ff* *f* *sff*

Claves *f* *sf*



103

Fl. *f espr.* *fp* *ff* To Picc.

B. Cl.

Perc.

Hp. *ff*

Vln. *f espr.* *fp* *ff* *sff*

Vla. *f espr.* *fp* *ff* *pizz. mf* *arco pp*

Vc. *f espr.* *mf* *ff* *f* *sff*

Claves *f* *sf*

J

Piccolo

Fl. *mf* *mp*

B. Cl. *mp* *p* *mp* *p* *mp* *p* *mp* *p*

Perc. Triangle *pp* *sempre*

Hp. *mf*

Vln. *mp* *p*

Vla. *mp* *p* *mp* *p* *mp* *p* *mp* *p*

Vc. *pizz.* *mf* *mp*

K

Picc. *p* *mp*

B. Cl. *mp* *p* *mp* *p* *mp* *p* *mp* *p*

Perc.

Hp. *p* *mp*

Vln. *p* *mp*

Vla. *mp* *p* *mp* *p* *mp* *p* *mp* *p*

Vc. *p* *arco* *mp*

124

Picc. *p* *mp* *p* *mp* *p* *p* *pp* *ppp* *rall.*

B. Cl. *mp* *p* *mp* *p* *mp* *p* *p* *pp* *ppp*

Finger Cymbal struck with soft beater

Perc.

Hp. *p* *pp*

Vln. *p* *pp* *rall.* *pizz.*

Vla. *mp* *p* *mp* *p* *mp* *p* *p* *pp* *ppp*

Vc. *pp espr.* *mp* *ppp*

L

Full Score

RICHARDS

Hora Spoitorilor
for solo viola

2012

Emma-Ruth Richards

1985

Hora Spoitorilor

for solo viola, 2012

This piece is based on a Romanian folk song called Hora Spoitorilor. In writing this piece I set out to re-imagine and develop certain fragments of the song whilst also exploiting the unique timbre of the viola itself. I have considered 'rhythms' of light and shade and set out to build audible darkness and audible light into the music; I aim to allude to, or give an impression of, darkness and shadow as a form of immaterial architecture.

E-RR

Duration: 3 minutes

First performance:

22 June 2012, LSO St. Luke's, London
Soundhub showcase
Paul Silverthorne

for Paul Silverthorne

Hora Spoitorilor

Emma-Ruth Richards

Solo viola

$\text{♩} = \text{c. } 66$

f *espress.* *sub.p* *mf* *p* *f* *mp* *f* *sub.p* *mp*

8 *f* *mp* *sub.fff* *mp* *mf* *f* *mf*

16 *mp* *f* *mp* *mf* *p* *mf* *p* *mp* *p* *pp*

24 *sub.fff* *pp* *mp* *mp* *mf*

31 *p* *ff* *fff* *f* *pp*

38 *f* *sub.p* *ff* *fff*

46 *ff* *fff*

51 *ff* *fff*

Full Score

RICHARDS

de Stâmparare
for solo oboe

Emma-Ruth Richards

1985

de Stâmparare

for solo oboe, 2012

de Stâmpare translates into English as 'soul cry' and this piece is based on a Romanian folk song called *Hora Spoitorilor*; the theme can be heard in full right at the end of the piece.

In writing this piece I was particularly interested in how I could use a single line to create space through its gestural activity and in doing so give the impression of straining, stretching out towards something. The sustained notes develop out of gestural activity and in the higher register of the oboe have a quasi-vocal, strained sonority similar to an expressive, high note sustained by a soprano voice or trumpet in the clarino register. When listening to these sustained tones on the oboe they really do seem to have more of a presence than just the pitch being played. In order to emphasise this I sometimes combined the single tone with a pitch-bend to enhance the emotional effect of this 'imperfect', human quality: a cry from the soul.

E-RR

Duration: 4 minutes

First performance:

3 October 2012, King's Place, London
Nicholas Daniel 50th Birthday Celebrations
Nicholas Daniel

for Nicholas Daniel on his birthday

de stâmparare

solo oboe

♩ = 126 Adagio molto rubato

emma-ruth richards

Solo oboe

espr. fp *fp* *f* *p* *mp* *mp* *mf*

5

fp *fp* *f* *p* *f* *pp* *rall.*

11 ♩ = 92 , ♩ = 126

fp *fp* *f* *p* *pp* *mf*

15

pp *mp* *ff* *pp*

20

f *p* *f* *mp* *f*

25 $\text{♩} = 138$

Staff 25-28: Treble clef, 7/8 time signature. Measures 25-28. Dynamics: *mp*, *mf*, *pp*, *f*. A slur covers measures 26-28. A fermata is over measure 28. A bracket labeled '11' is under measures 26-28.

29

Staff 29-32: Treble clef, 7/8 time signature. Measures 29-32. Dynamics: *f*, *mp*, *fp*, *fp*, *pp*, *mf*. A slur covers measures 29-32. A bracket labeled '11' is under measures 30-32.

33

Staff 33-37: Treble clef, 5/8 time signature. Measures 33-37. Dynamics: *ff*, *fp*, *fp*, *mf*, *f*. A slur covers measures 33-37.

38

Staff 38-44: Treble clef, 3/8 time signature. Measures 38-44. Dynamics: *ff*, *mf*, *ff*. A slur covers measures 38-44.

45

Staff 45-51: Treble clef, 7/8 time signature. Measures 45-51. Dynamics: *pp*. A slur covers measures 45-51.

52

Staff 52-55: Treble clef, 7/8 time signature. Measures 52-55. Dynamics: *mp*, *mf*, *pp*, *f*, *ff*. A slur covers measures 52-55.

56 *rall.* $\text{♩} = 92$

Staff 56-59: Treble clef, 5/8 time signature. Measures 56-59. Dynamics: *mp*, *pp*, *pp*. A slur covers measures 56-59.

61 **accel.** *fleBILE (mournfully)* $\text{♩} = 126$

mp

66

p *mp*

71

p *f* *pp*

Bedford September 2012
c.4'

Full Score

RICHARDS

Fantasia on a Theme of Marinela
for solo piano

Emma-Ruth Richards

1985

Fantasia on a Theme of Marinela

for solo piano, 2012

In *Fantasia on a theme of Marinela* the spacious texture is articulated through a series of chords orchestrated using both extreme upper and lower registers of the piano. As the music moves through these chords the ear is continuously brought inwards towards the centre of this space where a small melodic line begins to form in middle register of the piano; I wanted to create a sense of containment in a vast landscape and therefore chose to accentuate the vastness and distance of space at the start of the piece by marking the outer chords as *fff* and the small germ of melodic material as *pppp*. As the piece progresses, the register of the outer chords moves in a contrary motion towards the middle of the piano and the melodic line, based on a Romanian folk song *Hora Spoitorilor*, gradually gains momentum, organically developing into a fantasy-esque interpretation of the song. My aim when I began this piece was to create a long continuous melodic line out of a single strand of melody winding a single tune around itself so that it gradually formed into a much richer, more complex texture that started in the middle register of the piano, absorbing the space created around it by the outer chords, and gradually moving up the keyboard until totally disappearing out of the top of the space altogether.

E-RR

Duration: 6 minutes

First performance:

6 March 2012, Cosmo Rodewald Concert Hall, Manchester

North West Festival

Carla Fanandez

Fantasia on Marinela theme

emma-ruth richards

♩ = 60

fff ff pppp (pppp)

8

fff (pppp) ff

14

f ff p f sfz sfz

20

Measures 20-25 of a musical score. The score is written for piano with treble and bass staves. The key signature has two flats (B-flat and E-flat). Measure 20 features a treble staff with a triplet of eighth notes and a bass staff with a half note. Dynamic markings include *pppp* in measure 20, *f* in measure 23, *mp* in measure 24, and *p* in measure 25. A *sfz* marking is present in measure 23. The piece concludes with a double bar line in measure 25.

Tempo ♩ = 44

26

Measures 26-30 of a musical score. The score is written for piano with treble and bass staves. The key signature has two flats (B-flat and E-flat). Measure 26 features a treble staff with a half note and a bass staff with a half note. Dynamic markings include *mf* in measure 26, *ppp* in measure 27, *mp* in measure 28, and *ppp* in measure 29. A *sfz* marking is present in measure 30. The piece concludes with a double bar line in measure 30.

31

Measures 31-35 of a musical score. The score is written for piano with treble and bass staves. The key signature has two flats (B-flat and E-flat). Measure 31 features a treble staff with a half note and a bass staff with a half note. Dynamic markings include *f* in measure 31, *p* in measure 32, *pp* in measure 33, and *mf* in measure 34. A *sfz* marking is present in measure 35. The piece concludes with a double bar line in measure 35.

35

Measures 35-38 of a musical score. Measure 35 features a treble clef with a whole note chord (F#4, A4, C5) and a bass clef with a whole note chord (F#2, A2, C3). Measure 36 has a treble clef with a half note (F#4) and a bass clef with a half note (F#2). Measure 37 has a treble clef with a half note (F#4) and a bass clef with a half note (F#2). Measure 38 has a treble clef with a half note (F#4) and a bass clef with a half note (F#2). Dynamics include *mp* in measure 36 and *mf* in measure 37. A triplet of eighth notes is marked in measure 35.

39

Measures 39-42 of a musical score. Measure 39 has a treble clef with a half note (F#4) and a bass clef with a half note (F#2). Measure 40 has a treble clef with a half note (F#4) and a bass clef with a half note (F#2). Measure 41 has a treble clef with a half note (F#4) and a bass clef with a half note (F#2). Measure 42 has a treble clef with a half note (F#4) and a bass clef with a half note (F#2). Dynamics include *mf* in measure 39, *p* in measure 40, *f* in measure 41, and *mf* in measure 42. A triplet of eighth notes is marked in measure 40.

43

Measures 43-46 of a musical score. Measure 43 has a treble clef with a half note (F#4) and a bass clef with a half note (F#2). Measure 44 has a treble clef with a half note (F#4) and a bass clef with a half note (F#2). Measure 45 has a treble clef with a half note (F#4) and a bass clef with a half note (F#2). Measure 46 has a treble clef with a half note (F#4) and a bass clef with a half note (F#2). Dynamics include *mf* in measure 43, *mp* in measure 44, *p* in measure 45, and *sfz* in measure 46. A triplet of eighth notes is marked in measure 45.

46

ff *f* *ff* *f* *sfz*

50

ppp *p* *p* *p*

Tempo ♩ = 52

54

pp *pp* *pp* *pp*

58

ppp

ppp

62

Senza tempo

ppp

pppp

pp

Full Score

RICHARDS

Caught on the Corner
for wind quartet

2013 revised edition

Emma-Ruth Richards

1985

Caught on the Corner

for wind quartet, revised edition 2013

This piece for wind quartet is a purely musical response to an extract of text by writer, director and performance artist Nic Chalmers. The piece is in three movements - (i) Blade-drawn Cracks, (ii) Burnt, (iii) Caught on the Corner.

Did an English house ever contain such waking dread?
Be you quiet, bones, be you still
Find your sound, voice, may you kill
Those murmurs manly-made
Their throats a' howling night calls
Shadow breath, as rough as bark
From daylight-stealing he-wolves.

Did an English house ever struggle so with stifled breath?
Doors left ajar like open wounds
Blade-drawn cracks where bodies scraped
And skins were scored
And cries poured forth
There is metal in this place, I can taste it.
Can you taste it, House; can you taste it too?
Dancing knives on trembling skin
Rustle of a language little known.

Did an English house ever shudder so with creeping hands?
The roads were rough and darkling
Every night passed out of sight
The land in which he made our tracks
Did swallow every sign of every fight
Spit me out of England, House
I'd suffer any hurt
To bathe in my old apple orchard
To rid myself of dirt.

NC© 2012

Duration: 10 minutes

First performance:

21 May 2013, The Forge Camden, London
New Dots Commission
The Atea Wind Quintet

mvt 1: Blade-Drawn Cracks

for Atéa Quintet - New Dots

Emma-Ruth Richards

Flute $\text{♩} = 88$

Oboe *multiphonic*

Clarinet in B \flat

Bassoon *f*

6 $\text{♩} = 76$ *dolce*

p espr.

mp

mp *p*

mp *p*

pp *p*

p

10 *overblow*

$\text{♩} = 92$

ff

fp < f

fp < f

fp < f

ff

nat.

multiphonic

ff

mf *p*

ff

f

fp < fp < f *ff*

2 15 $\text{♩} = 72$ dolce

mp espr. *p* *mp* *p* *mf* *p* *p* *mp* *pp* *mf*

pp

20 $\text{♩} = 96$

mf *mp* *f* *multiphonic* *p* *pp* *f* *ff* *f*

25 $\text{♩} = 69$ dolce

fp *f* *fp* *fp* *f* *ff* *multiphonic* *p espr.* *sub.p* *mp*

fp *f* *fp* *f* *fp* *f* *ff*

30

mp *pp* *mf* *pp* *mf* *mf* *mf*

pp *mf*

35

p espr.

p *mp* *pp* *p* *mp* *pp*

mp *p* *mf* *mf*

pp *mf*

40

♩ = 100

sfz *ff*

multiphonic *ff*

sfz *ff*

sfz *f* *ff*

♩ = 63 accel.

45

overblow

flz.

sfz *pp* *mf* *mp* *ff*

sfz *mp* *ff*

sfz *mp* *ff*

sfz *mp* *p* *ff*

[illegible]

61

$\text{♩} = 58$

p *mp* *mp espr.*

mp *p*

p *mp* *pp* *p*

multiphonic

3 3 3 3 6

66 accel. 5

mf *pp* *mp* *p* *pp* *pp espr.* *f*

pp *mp* *pp* *f*

70

f *mp* *f* *pp*

pp *f* *p* *f*

73

f *ff* *p* *ff*

p *f* *ff* *p* *ff*

78

mf *f* *mf* *f* *ff* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *ff* *ff* *ff*

81

$\text{♩} = 108$

overblow

multiphonic

mf *ff* *ff* *ff*

85

ff *ff* *ff* *ff*

for Atéa Quintet - New Dots

Emma-Ruth Richards

This musical score is for the third movement of Gustav Mahler's Symphony No. 2, "The Wind." It is a woodwind and string arrangement. The score is written for Flute, Oboe, Clarinet in Bb, Bassoon, and a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The tempo is marked "Allegretto" with a metronome marking of 40. The key signature is one flat (Bb). The score is divided into three systems, with measures 8, 15, and 21 marked at the beginning of each system. The woodwinds play a melodic line, while the strings provide a rhythmic and harmonic foundation. The score includes various dynamic markings such as *p* (piano), *f* (forte), *sf* (sforzando), *mp* (mezzo-piano), *ff* (fortissimo), and *pp* (pianissimo). The string section features a prominent rhythmic pattern of eighth notes. The woodwinds have a melodic line that is often played in a breathy, expressive style. The score is a woodwind and string arrangement, featuring a variety of instruments including Flute, Oboe, Clarinet in Bb, Bassoon, Violin I, Violin II, Viola, and Cello/Double Bass. The tempo is marked "Allegretto" with a metronome marking of 40. The key signature is one flat (Bb). The score is divided into three systems, with measures 8, 15, and 21 marked at the beginning of each system. The woodwinds play a melodic line, while the strings provide a rhythmic and harmonic foundation. The score includes various dynamic markings such as *p* (piano), *f* (forte), *sf* (sforzando), *mp* (mezzo-piano), *ff* (fortissimo), and *pp* (pianissimo). The string section features a prominent rhythmic pattern of eighth notes. The woodwinds have a melodic line that is often played in a breathy, expressive style.

mvt 3: caught on the corner

for Atéa Quintet - New Dots

Emma-Ruth Richards

♩ = 48

Flute

Oboe

Clarinet in B♭

Bassoon

'cold'

mp < *mf*

pp

fp < *f*

fp > *mp*

mf

fp

mf

pp

fp < *f*

fp < *mf*

10 'cold'

ppp

p

p

mf espr.

mf

p

mf 5

p

p

17 (nat)

pp < *mf*

p < *mf*

fp < *f*

fp < *f*

f < *mf*

fp < *mf*

pp < *mf*

mp < *pp* *fp* < *f*

nat

nat

3

5

23

mp espr.

pp

mp

p

f *mp*

espr. < *mf*

mp

f

System 1 (measures 29-33) features four staves. The top staff has a *lontano* marking and a *p* dynamic. The second staff has a *p espr.* marking. The third staff has a *mf > p* marking. The bottom staff has a *mp* marking. The system includes various musical notations such as slurs, ties, and dynamic markings like *mp*, *f*, and *p*.

System 2 (measures 34-39) continues the musical piece. It features four staves with various dynamics including *p*, *f*, *mp*, *fp*, and *ff*. The system includes complex musical notations such as slurs, ties, and dynamic markings like *mp*, *f*, *ff*, and *p*.

System 3 (measures 40-44) continues the musical piece. It features four staves with various dynamics including *p*, *mp*, *mf*, *f*, *pp*, and *ff*. The system includes complex musical notations such as slurs, ties, and dynamic markings like *mp*, *f*, *pp*, and *ff*.

System 4 (measures 45-49) continues the musical piece. It features four staves with various dynamics including *mf*, *pp*, *mp*, *f*, *fp*, and *sub. p*. The system includes complex musical notations such as slurs, ties, and dynamic markings like *mf*, *pp*, *mp*, *f*, *fp*, and *sub. p*.

50

3 *mf* *p*
mp *mf* *p*
pp

53

3 *mf*
mp *mf*
p *mp* *p* *mf*

55

f *ff* *ff* *mf*
ff *ff* *ff* *mf*
f *ff* *ff* *mf*
f *ff* *ff* *mf*

59

p *pp*
mp *espr.* *f* *mp* *f* *mf* *mp*
pp *pp* *pp* *p* *pp*
mf *pp* *p* *espr.*

64

mf *f* *p* *f*

6 5 6

67

ff *ff* *ff* *ff* *p* *pp*

3 3

72

mp espr. *mp* *mp* *mp* *mp* *mp*

3 3

78

mp *mp* *fp* *mf* *fp* *fp*

3 3

83

The musical score consists of four staves. The first staff (treble clef) begins with a whole rest, followed by a half note G4, and then a half note F#4. It features a long slur over measures 83-87 and dynamic markings of *pp*, *p*, and *pp*. The second staff (treble clef) contains eighth and sixteenth notes, with dynamic markings of *f* and *mp*. The third staff (treble clef) includes a triplet of eighth notes, a quintuplet of eighth notes, and dynamic markings of *f*, *p*, *mp*, and *pp*. The fourth staff (bass clef) starts with a whole rest, followed by a half note G2, and then a half note F#2. It includes dynamic markings of *f*, *mp*, *p*, and *pp*, as well as triplet and quintuplet markings.

Full Score

RICHARDS

A Body is A Body is A Body Even So
for SSAATTBB

Emma-Ruth Richards

1985

A Body is A Body is A Body Even So

for SSAATTBB, 2012

A short setting for SSAATTBB of text by Nic Chalmers.

Day by day we sleepwalk into
someone else's dream, a
pleasure place for those who
dream it, stifling our screams.
We've only skin to hide ourselves;
with bones we fashion private shelves,
to keep the broken pieces from the
reach of fingers creeping.

NC© 2012

c.2'30 minutes

First performance:

26 June 2012, Peedie Kirk, Kirkwall
St Magnus Festival 2012
Cardinall's Musick

A Body is a Body is a Body Even So

Nic Chalmers

Emma-Ruth Richards

$\text{♩} = 40$ Molto Lento ma flessibile

SOPRANO *mp* [S1] *p*
Day _____ by day we sleep - walk in - to some-one el - se's dream,

ALTO *mp* [A1] *p* [+A2 →]
Day by day we sleep - walk _____ in - to some _____ dream, a

TENOR *p* [T1+2]
one _____ dream,

BASS

6 [+S2 →] *mf* *pp* *p*
a plea - sure place for those who dream it, sti - fling our screams. We've _____ on - ly

mf *pp* *p*
plea - sure place for those who dream it, sti - fling our screams. We've on - ly

mf *pp* *p*
a plea - sure _____ place for _____ those who dream it, sti - fling our screams. We've _____ on - ly

[B1+2] *mp* *mf* *pp* *p*
who dream it, sti - fling our screams. We've _____ on - ly

12 *f* *p* *mp*
skin _____ to hide _____ our - selves; with bones we _____ fash - ion

f *p* *mp*
skin _____ to hide _____ selves; with bones we _____ fash -

f *p*
skin _____ to hide _____ our - selves; fash - ion

f *p*
skin _____ to hide _____ selves;

17 *p*

ion pri - vate to

pri - vate shelves, to keep the bro - ken

pri - vate shelves, to

21 [Solo S1 →]

pie(ee) - ces cree ping.

from the reach of fin - gers cree -

pie(ee) ces in cree - ping.

fin - gers cree - ping.

Day by day we sleepwalk into
 someone else's dream, a
 pleasure place for those who
 dream it, stifling our screams.
 We've only skin to hide ourselves;
 with bones we fashion private shelves,
 to keep the broken pieces from the
 reach of fingers creeping.

from Act 1 - Scene 4

Full Score

RICHARDS

Proprioception
for orchestra

Emma-Ruth Richards

1985

Proprioception

for orchestra, revised edition 2014

Proprioception is a five-movement piece. Each movement deals with a different concept within architecture (i.Image, ii.Space, iii.Movement, iv.Icon, v.Light) and has a self-contained idea that encapsulates a different colour or texture idea varying from almost sparse and pointillistic clarity to something closer to a mist-like blanket that simple motivic ideas and melodic lines can float within.

The main theme of this piece is a quote from Mahler's *Das Lied von der Erde*. The theme is heard throughout *Das Lied* on the trumpet; the first occurrence is just after figure 12 and is accompanied with the words '*dark is life, is death*'. I've started using parts of this theme in every movement building up to the focal point in the final movement where the full theme is heard on trumpets, oboes, cellos and eventually horns and bassoons as well; the transcendent qualities of light and life, verses darkness and death, provoked by Mahler's symbolic use of the trumpet, have been inspiration for me. Whilst writing this piece I was reminded of a quote by the contemporary philosopher and architect Juhani Pallasmaa: in *Architecture and the Senses* he writes that "in great architectural spaces there is a constant, deep breathing of shadow and light; shadow inhales and illumination exhales light" He draws a comparison with Rembrandt paintings where "the depth of shadow in which the protagonist is embedded gives a sense of presence, he/she is embedded like a precious object". I'm trying very much to 'embed' the Mahler theme as a detail in a space that is lit in 5 different ways.

E-RR

First performance:

10 April 2014, The Venue, Milton Keynes

Composer-in-Residence, commission

Milton Keynes City Orchestra

Ensemble

2 Flutes (2nd doubling piccolo)

2 Oboe

2 Clarinets in B \flat

2 Bassoons (2nd doubling contrabassoon)

4 Horns in F

2 Trumpets in B \flat

2 Tenor Trombones

Bass Trombone

Timpani

Percussion (1 player):	Glockenspiel
	Tubular Bells
	Temple Blocks
	Tam-Tam

Strings (10-8-6-6-4)

Score in C

Duration: 15 minutes

I. Image

Proprioception

Emma-Ruth Richards

Flute I $\text{♩} = 176$ $\text{ff} \rightarrow p$ $\text{ff} \rightarrow p$ $\text{ff} \rightarrow p$ $\text{sffz } p \leftarrow \text{ff}$

Flute II / Picc. $\text{ff} \rightarrow p$ $\text{ff} \rightarrow p$ $\text{ff} \rightarrow p$ $\text{sffz } p \leftarrow \text{ff}$

Oboe I. II. $\text{ff} \rightarrow p$ $\text{ff} \rightarrow p$ $\text{sffz } p \leftarrow \text{ff}$

Clarinet in B \flat I. II. $\text{ff} \rightarrow p$ $\text{ff} \rightarrow p$ $\text{sffz } p \leftarrow \text{ff}$

Bassoon I. $\text{sffz } p \leftarrow \text{ff}$

Bassoon II / Contra. ff $\text{sffz } p \leftarrow \text{ff}$

Horn in F I. III. ff $\text{sffz } p \leftarrow \text{ff}$

Horn in F II. IV. ff $\text{sffz } p \leftarrow \text{ff}$

Trumpet in B \flat I. Solo ff $\text{sffz } p \leftarrow \text{ff}$

Trumpet in B \flat II. $\text{sffz } p \leftarrow \text{ff}$

Trombone I. II. ff $\text{sffz } p \leftarrow \text{ff}$

Bass Trombone ff $\text{sffz } p \leftarrow \text{ff}$

Timpani Solo fff ff $\text{p} < \text{ff}$ $\text{sffz } p \leftarrow \text{ff}$

Percussion (1 player) Tubular Bells f

Violin I. pizz. ff sffz ϕ (snap) sffz

Violin II. pizz. ff sffz ϕ (snap) sffz

Viola pizz. ϕ (snap) sffz

Violoncello pizz. ϕ (snap) sffz

Double Bass pizz. ff ϕ (snap) sffz

9 **G.P** $\text{♩} = 176$ **A** $\text{♩} = 96-104$

Fl.I *p* *pp* *p* *pp* *mp* *ff*

Fl.II / Picc. *p* *pp* *p* *pp* *mp* *ff*

Ob.I.II. *p* *pp* *p* *pp*

Cl.I.II. *p* *pp* *p* *pp*

Bsn.I

Cbsn. *ff* *sfz* *mp* *f*

Hn.I.III. *ff* *sfz* *mp* *f*

Hn.II.IV *ff* *sfz* *mp* *f*

Tpt.I con sord. straight mute *mp* *ff*

Tpt.II con sord. straight mute *mp* *ff*

Tbn.I.II. *ff* *sfz* *mp* *f*

B. Tbn. *ff* *sfz* *mp* *f*

Timp. **G.P** $\text{♩} = 176$ **A** $\text{♩} = 96-104$ *p* *ff* 3

Perc. Tub. Bells *pp* 1.v Temple Blocks *mp* *ff*

Vln. I. pizz. norm. *p* *ffz* *ffz*

Vln. II. pizz. norm. *p* *ffz* *ffz*

Vla.

Vc.

Db.

13 G.P. A tempo

Fl.I. *sfz p ff* *f ff sfz p ff*

Fl.II / Picc. *sfz p ff* *f ff sfz p ff*

Ob.I.II. *sfz p ff* *a2 mf 3 f 3 sfz p ff*

Cl.I.II. *sfz p ff* *1. 3 mf f 3 sfz p ff*

Bsn.I *sfz p ff* *sfz mp f sfz mp f sfz p ff*

Cbsn. *sfz p ff* *sfz mp f sfz mp f sfz p ff*

Hn.I.III. *sfz p ff* *3 sfz mp f sfz mp f sfz mp f sfz p ff*

Hn.II.IV *sfz p ff* *3 sfz mp f sfz mp f sfz mp f sfz p ff*

Tpt.I *sfz p ff* *senza sord. f 3 ff sfz p ff*

Tpt.II *sfz p ff* *senza sord. f 3 ff sfz p ff*

Tbn.I.II. *sfz p ff* *sfz mp f sfz mp f sfz p ff*

B. Tbn. *sfz p ff* *sfz mp f sfz mp f sfz p ff*

Timp. G.P. A tempo *sfz p ff* *sfz sfz sfz p ff*

Perc. *sfz p ff*

Vln. I. *sfz* *sfz sfz sfz sfz sfz sfz sfz*

Vln. II. *sfz* *sfz sfz sfz sfz sfz sfz sfz*

Vla. *sfz* *sfz*

Vc. *sfz* *sfz*

Db. *sfz* *arco sfz mp f sfz mp f sfz p pizz. sfz*

18 **B** ♩ = 76

Fl.I *sfz mp < f* *mp < ff* *sfz* *sfz*

Fl.II / Picc. *sfz mp < f* *mp < ff* *sfz* *sfz*

Ob.I.II *sfz*

Cl.I.II *sfz mp < f* *sfz*

Bsn.I *sfz*

Cbsn. *mf sfz mp < f* *ff*

Hn.I.III *mp < f* *mp < ff* *sfz mp < f* *sfz mp < f*

Hn.II.IV *mp < f* *mp < ff* *sfz mp < f* *sfz mp < f*

Tpt.I *sfz mp < f* *mp < ff* *f*

Tpt.II *sfz mp < f* *mp < ff* *f*

Tbn.I.II *ff* *mf sfz mp < f* *ff* *sfz f*

B. Tbn. *ff* *mf sfz mp < f* *ff* *sfz f*

B ♩ = 76 accel.

Timp. *ff* *sfz* *ff* *sfz < ff f*

Perc. Temple Blocks *ff mp < ff* *sfz* Temple Blocks *ff mp*

Vln. I. *div. pizz.* *ff* *sfz* *sfz*

Vln. II. *div. pizz.* *ff* *sfz* *sfz*

Vla. *div. pizz.* *ff* *sfz* *sfz*

Vc. *ff* *sfz*

Db. *ff* *sfz*

26

Fl.I 'bell-like' *mf - p* 'bell-like' *mf - p*

Fl.II / Picc. 'bell-like' *mf - p* 'bell-like' *mf - p*

Ob.I.II *mf* *p* *f*

Cl.I.II *mf* *p* *f*

Bsn.I *mf* *p* *f*

Cbsn.

Hn.I.III.

Hn.II.IV

Tpt.I *p* *mp* *mf* *fp* *f*

Tpt.II *p* *mp* *mf* *fp* *f*

Tbn.I.II.

B. Tbn.

Timp. *mf* *mf*

Perc.

Vln. I. *mf* *pp*

Vln. II. *mf* *pp*

Vla. *p* *mf* *pp*

Vc. *p* *mf* *p*

Db. *p* *mf* *p*

arco sul tasto

arco

arco

28

Fl.I

Fl.II / Picc.

Ob.I.II.

Cl.I.II.

Bsn.I

Cbsn.

Hn.I.III.

Hn.II.IV

Tpt.I

Tpt.II

Tbn.I.II.

B. Tbn.

accl.

Timp.

Perc.

Temple Blocks

Vln. I.

Vln. II.

Vla.

Vc.

Db.

30

Fl.I 'bell-like'
fp

Fl.II / Picc. 'bell-like'
fp

Ob.I.II *f* *p*

Cl.I.II *p* *f* *p*

Bsn.I *f* *p*

Cbsn.

Hn.I.III.

Hn.II.IV

Tpt.I *p* *f* *p*

Tpt.II senza sord. *mf* *f* *p*

Tbn.I.II.

B. Tbn.

♩ = 96-104

Timp. *mf*

Perc.

Vln. I. *mp*

Vln. II. *p* *mf*

Vla. *mp*

Vc. *mp*

Db. *mp*

marcato *f*

38

Fl.I

Fl.II / Picc.

Ob.I.II.

Cl.I.II.

Bsn.I

Bassoon

Cbsn.

Hn.I.III.

Hn.II.IV

Tpt.I

Tpt.II

Tbn.I.II.

B. Tbn.

Timp.

Perc.

Vln. I.

Vln. II.

Vla.

Vc.

Db.

$\text{♩} = 96-104$

f *5*

f fp *mf*

f fp *mf*

f *5*

f fp *mf*

f fp *mf*

(closed----- open)

mf *f*

con sord. harmon (closed)

mf *f*

senza sord.

3

senza sord.

3

$\text{♩} = 96-104$

mf

tutti

I. Solo (with Bsn.)

f *5* *mp*

mp *p* *f fp*

pp

pizz.

mf

arco

p *6* *6*

mf *pp*

mf *pp*

[illegible]

48 $\text{♩} = 176$ **F**

Fl.I *mf* *ff* *f* *fff*

Fl.II / Picc. *ff* *ff* *f* *fff*

Ob.I.II *mf* *ff* *f* *fff*

Cl.I.II *mf* *ff* *f* *fff*

Bsn.I *sffz* *sffz* *ff* *sffz* *sffz* *sffz* *fff*

Bsn. II *sffz* *sffz* *sffz* *sffz* *sffz* *fff* To Cbsn.

Hn.I.III *sffz* *sffz* *ff* *sffz* *sffz* *sffz* *fff*

Hn.II.IV *sffz* *sffz* *ff* *sffz* *sffz* *sffz* *fff*

Tpt.I *ff* *ff* *fff*

Tpt.II *ff* *fff*

Tbn.I.II *sffz* *sffz* *sffz* *sffz* *sffz* *fff*

B. Tbn. *sffz* *sffz* *sffz* *sffz* *sffz* *fff*

Timp. $\text{♩} = 176$ **F** *sffz* *sffz* *sffz* *fff*

Glock

Perc. *ff* *ff* *fff*

Vln. I *ff* *ff* *fff*

Vln. II *ff* *fff*

Vla. *fff*

Vc. *ff* *fff*

Db. *ff* *fff*

[illegible]

This page of the musical score contains the following instruments and parts:

- Fl.I**: Flute I, starting at measure 62.
- Fl.II / Picc.**: Flute II / Piccolo.
- Ob.I.II.**: Oboe I and II.
- Cl.I.II.**: Clarinet I and II.
- Bsn.I**: Bassoon I.
- Bsn. II**: Bassoon II.
- Hn.I.III.**: Horn I, II, and III.
- Hn.II.IV**: Horn II, III, and IV.
- Tpt.I**: Trumpet I.
- Tpt.II**: Trumpet II.
- Tbn.I.II.**: Trombone I and II.
- B. Tbn.**: Baritone Trombone.
- Timp.**: Timpani.
- Perc.**: Percussion.
- Vln. I.**: Violin I, starting at measure 62.
- Vln. II.**: Violin II.
- Vla.**: Viola.
- Vc.**: Violoncello.
- Db.**: Double Bass.

The score includes various dynamic markings such as *mp* (mezzo-piano), *p* (piano), *mf* (mezzo-forte), *pp* (pianissimo), and *f* (forte). It also features articulation marks like accents and slurs, and specific performance instructions like *marcato* and *sub.f*.

65

Fl.I

mf

mp *f*

Fl.II / Picc.

mp *f*

Ob.I.II

I. *mf*

Cl.I.II

Bsn.I

p *mf*

Bsn. II

Hn.I.III

mf *p*

Hn.II.IV

mf *p*

Tpt.I

Tpt.II

Tbn.I.II

B. Tbn.

Timp.

Perc.

Vln. I.

mf *f*

Vln. II.

sul pont. *mf*

sul pont. *mf*

Vla.

sul pont. *mf*

sul pont. *mf*

Vc.

sul pont. *mf*

I. Solo *p* *f*

Db.

pizz.

68

Fl.I. *p* *mp* *p*

Fl.II / Picc. *p*

Ob.I.II. *p* *pp*

Cl.I.II. *p*

Bsn.I

Bsn. II

Hn.I.III. *mf* *p*

Hn.II.IV. *mf* *p*

Tpt.I

Tpt.II

Tbn.I.II.

B. Tbn.

Timp.

Perc.

Vln. I. *f* *mf* *mf*

Vln. II. *mf* *mf* *mp*

Vla. *mf* *mf* *mp*

Vc. *p* *f*

Db.

71

Fl.I

Fl.II / Picc.

Ob.I.II.

Cl.I.II.

pp

Bsn.I

Bsn. II

Hn.I.III.

Hn.II.IV

Tpt.I

con sord. straight mute

mp

p

mp

Tpt.II

Tbn.I.II.

B. Tbn.

H

Timp.

Perc.

Tam-Tam

mp

l.v

Vln. I.

mf

mp

Vln. II.

s.p

mp

Vla.

s.p

mp

Vc.

pp

Db.

♩ = 176

74

Fl.I

Fl.II / Picc.

Ob.I.II.

Cl.I.II.

Bsn.I

Bsn. II

Hn.I.III.

Hn.II.IV

Tpt.I

Tpt.II

Tbn.I.II.

B. Tbn.

Timp.

Perc.

Vln. I.

Vln. II.

Vla.

Vc.

Db.

mp

p

Tam-Tam

l.v

p

a3

a2

a4

8^{va}

s.p.

mp

5

nat.

a2

a2

a2

a2

mf

mf

mf

mf

a2

a2

81

Fl.I

Fl.II / Picc.

Ob.I.II

Cl.I.II

Bsn.I

Bsn. II

Hn.I.III

Hn.II.IV

Tpt.I

Tpt.II

Tbn.I.II

B. Tbn.

Timp.

Perc.

Vln. I.

Vln. II.

Vla.

Vc.

Db.

I.

(\sharp)

mp

p

pp

Glock

(I. Solo)

mp

p

pp

pp

pp

ppp

II. Space

23

♩ = 58-63

Fl.I

Fl.II / Picc.

Ob.I.II.

Cl.I.II.

Bsn.I

Bsn. II

Hn.I.III.

Hn.II.IV

Tpt.I

Tpt.II

Tbn.I.II.

B. Tbn.

Timp.

Perc.

Vln. I.

Vln. II.

Vla.

Vc.

Db.

pp

pp

p espr.

mp

p

p

senza sord.

p espr.

p

p

♩ = 58-63

I.

IV.

I. Solo

p espr.

This page of a musical score is for a symphony, featuring a variety of instruments. The instruments listed on the left are: Fl.I, Fl.II / Picc., Ob.I.II, Cl.I.II, Bsn.I, Bsn. II, Hn.I.III, Hn.II.IV, Tpt.I, Tpt.II, Tbn.I.II, B. Tbn., Timp., Perc., Vln. I, Vln. II, Vla., Vc., and Db. The score is written in 3/4 time. It includes dynamic markings such as *mp* (mezzo-piano), *p* (piano), and *pp* (pianissimo). A section labeled 'A' is marked with a box containing the letter 'A'. The score is divided into measures by vertical bar lines, and the instruments are grouped by horizontal lines. The bottom of the page shows the beginning of the next page, with the instrument 'Db.' and the dynamic marking *pp*.

11

Fl.I

pp *mp* *p* *mp* *p*

Fl.II / Picc.

pp *mp* *p* *mp* *p*

Ob.I.II

p *mp* *p* *mf*

Cl.I.II

p *mp* *p* *mf* *a2*

Bsn.I

p *mp*

Bsn. II

p *mp*

Hn.I.III

mp *mf*

Hn.II.IV

Tpt.I

Tpt.II

Tbn.I.II

B. Tbn.

Timp.

Perc.

Glock *mp* *mf* *l.v sim.*

Vln. I

pizz. *pp* *mp* *p* *mp* *p*

Vln. II

pizz. *pp* *mp* *p* *mp* *p*

Vla.

pizz. *mp* *p*

Vc.

a2 *p* *mf*

Db.

p *mp*

B

17

Fl.I

mp

p *mf*

Fl.II / Picc.

mp

p *mf*

Ob.I.II.

p espr. *mp*

Cl.I.II.

p *mp* *mp espr.* *mf* *mp*

Bsn.I

p espr. *mp* *pp* *mf*

Bsn. II

p *mp* *mf*

Hn.I.III.

p *mp*

Hn.II.IV

Tpt.I

con sord. cup mute

p *mp* *pp*

Tpt.II

mp

Tbn.I.II.

B. Tbn.

B

Timp.

Perc.

mf

Vln. I.

mp *p* *mf*

Vln. II.

mp *p* *mf*

Vla.

arco I. Solo

p espr. *mp* *mp espr.* *mf* *mp*

a4

Vc.

I. Solo

p espr. *mp*

Db.

p *mp* *mf*

[illegible]

28

Fl.I

Fl.II / Picc.

Ob.I.II.

Cl.I.II.

Bsn.I

Bsn. II

Hn.I.III.

Hn.II.IV

Tpt.I

Tpt.II

Tbn.I.II.

B. Tbn.

Timp.

Perc.

Vln. I.

Vln. II.

Vla.

Vc.

Db.

pp

p

mp

pp

p

p

mp espr.

p

pp

p

mp espr.

con sord. cup mute

mp

mf

f

arco a2

mf

f

a2

mp espr.

pp

D

36

Fl.I

Fl.II / Picc.

Ob.I.II.

Cl.I.II.

Bsn.I

Bsn. II

Hn.I.III.

Hn.II.IV

Tpt.I

Tpt.II

Tbn.I.II.

B. Tbn.

mp

pp

mp

mf

mp

mf

p

mf

mf

mp

D

Temp.

Perc.

Glock.

Vln. I.

Vln. II.

Vla.

Vc.

Db.

mf

f

mp

f

mp

f

con sord.

a4

mp

mf

42

Fl.I

Fl.II / Picc.

Ob.I.II.

Cl.I.II.

Bsn.I

Bsn. II

Hn.I.III.

Hn.II.IV

Tpt.I

Tpt.II

Tbn.I.II.

B. Tbn.

mp *mf* *mf* *f* *p*

mp *mf* *mf* *f* *p*

f *p* *pp*

mf *f* *p*

mp *f* *p*

I. marcato

p *f* *p*

con sord. straight mute *I.* *ppp*

marcato *p* *f* *p*

Timp.

Perc.

Vln. I.

Vln. II.

Vla.

Vc.

Db.

mf *f* *f* *p*

a3 *mp* *mf* *mf* *f* *p*

arco *a2* *f* *p* *pp*

senza sord. *a2* *f* *p*

a4 *pizz.* *mp* *f*

arco *marcato* *p* *f* *p*

48

Flz.

Fl.I

mp

f

Fl.II / Picc.

Ob.I.II

p espr.

mf

Cl.I.II

Bsn.I

Bsn. II

Hn.I.III

L.III.

p

mp

Hn.II.IV

IV.

p

mf

Tpt.I

mp

pp

mf

pp

Tpt.II

con sord. straight mute

p

mf

Tbn.I.II

I.

p espr.

mf

B. Tbn.

pp

Timp.

Perc.

Glock.

p

f

pp

Vln. I.

a2

p

f

pp

Vln. II.

a4

pp

Vla.

a4 div.

p espr.

mf

mf

Vc.

a4 div.

p espr.

mf

mf

Db.

[illegible]

57

Fl.I. *mp* *mf* *mp* *mf* *mp* *mf*

Fl.II / Picc. *mp* *mf* *mp* *mf* *mp* *mf*

Ob.I.II.

Cl.I.II.

Bsn.I

Bsn. II

Hn.I.III.

Hn.II.IV. II.IV. *mp* *f*

Tpt.I *p* *mf* *mp*

Tpt.II con sord. straight mute *mp* *f*

Tbn.I.II.

B. Tbn.

Timp. *sfz*

Perc.

Vln. I. *f* tutti *marcato* *mp* *f*

Vln. II. tutti *marcato* *mp* *f* *mf*

Vla.

Vc.

Db.

[illegible]

69

Fl.I

mp *mf* *sfz* *p* *sfz*

Fl.II / Picc.

mp *mf* *sfz* *p* *sfz*

Ob.I.II

f *sfz* *f* *sfz*

Cl.I.II

sfz *mp* *sfz*

Bsn.I

mp *sfz*

Bsn. II

mp *sfz* To Cbsn.

Hn.I.III

f *sfz* *f* *f* *sfz*

Hn.II.IV

sfz *f* *f* *sfz*

Tpt.I

sfz *f* *ff* bells up

Tpt.II

f *sfz* *f* *ff* bells up

Tbn.I.II

f *sfz*

B. Tbn.

sfz

Timp.

sfz *sfz*

Perc.

Glock. *f* *sfz* *mp* *sfz*

Vln. I.

f *sfz* *p* *sfz*

Vln. II.

f *sfz* *p* *sfz*

Vla.

sfz *p* *sfz*

Vc.

f *sfz* *mp* *f* *sfz*

Db.

pizz. *sfz* *sfz*



♩ = 63

73

Fl.I

Fl.II / Picc.

Ob.I.II. a2 'to sound like trumpets' *p* *f* I. *f*

Cl.I.II.

Bsn.I *mp*

Bsn. II

Hn.I.III. I. *mp*

Hn.II.IV

Tpt.I con sord. harmon *mp*

Tpt.II *mf*

Tbn.I.II.

B. Tbn. *mp*

♩ = 63

Timp.

Perc.

Vln. I. I. Solo *f*

Vln. II. a2 *mp* *mf* *f*

Vla. con sord. a2 *p* *f*

Vc. a4 'to sound like trumpets' *p* *ff* a2 I. Solo *mf*

Db. arco *mp*

80

Fl.I

Fl.II / Picc.

Ob.I.II

Cl.I.II

Bsn.I

Bsn. II

Hn.I.III

Hn.II.IV

Tpt.I

Tpt.II

Tbn.I.II

B. Tbn.

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

p

mp

p

ppp

p espr.

con sord.

a4

a3

a2

pp espr. molto

mf

p

p

6

6

6

6

87 **I**

Fl.I *mp* *pp*

Fl.II / Picc. *mp* *pp*

Ob.I.II *pp* *mp*

Cl.I.II *mp* *pp*

Bsn.I *mp* *p*

Contrabassoon

Cbsn. *mp* *p* *mp* *pp* *pp*

Hn.I.III *mp* *pp* *p* *pp* *pp* *pp*

Hn.II.IV *mp* *p* *pp* *pp* *pp* *pp*

Tpt.I

Tpt.II

Tbn.I.II

B. Tbn. *p* *pp* *pp* *pp espr.* Solo (with Bases)

I

Timp.

Perc.

Vln. I. *mf* *sub. pp*

Vln. II.

Vla.

Vc. *mf* *f* *pp* *pp espr.*

Db. *p* *pp* *pp* *pp espr.* (with bass trombone)

[illegible]

♩ = 76

III.
Icon

Fl.I. *mf* > *pp* *mf* > *pp* *fp* *f* *p*

Picc. *pp*

Ob.I.II. *mf* > *pp* *mf* > *pp* *f* *p*

Cl.I.II. *mf* > *pp* *mf* > *pp* *mf* > *pp* *fp* *f* *p*

Bsn.I *fp*

Cbsn. *pp*

Hn.I.III. *fp* *fp*

Hn.II.IV *fp* *fp*

Tpt.I

Tpt.II

Tbn.I.II. *fp* *fp* *fp*

B. Tbn. *fp* *fp* *fp*

♩ = 76

Timp. *f*

Perc. Glock. hard sticks *f*

Vln. I. *mf* *f* *fp*

Vln. II. *mf* *f* *fp*

Vla. *f* *fp*

Vc. *f* *fp*

Db. *fp*

tutti pizz. arco tutti pizz. arco tutti pizz. arco tutti pizz. arco tutti arco

A

Fl.I. *f* *p* *mf* *pp*

Picc. *f* *p*

Ob.I.II. *fp*

Cl.I.II. *f* *p*

Bsn.I *fp*

Cbsn. *fp*

Hn.I.III. *fp*

Hn.II.IV *fp*

Tpt.I *f* *p* *mf* *pp*

Tpt.II

Tbn.I.II. I. *fp*

B. Tbn.

A

Timp.

Perc. *p* *mp* 1.v

Vln. I. *f* *fp* pizz. *mf*

Vln. II. *f* *fp* *fp* very slow bow a4 con sord.

Vla. *f* *fp* very slow bow a4 con sord. a4

Vc. *f* *fp* *ppp*

Db. *pp*

15

B

Fl.I. *mf* > *pp* *mp* > *p* *mp*

Picc. *ppp*

Ob.I.II. *mf* > *pp* *mf* *pp*

Cl.I.II. *mf* > *pp* *mf* *pp* *mp* > *p* *mp*

Bsn.I

Cbsn. *ppp*

Hn.I.III.

Hn.II.IV

Tpt.I *mf* > *pp* *mp* > *p* *mp*

Tpt.II

Tbn.I.II.

B. Tbn.

B

Timp.

Perc. Glock. 1.v *f*

Vln. I. *senza sord. tutti pizz.* *f* arco I. Solo *f fp* *f fp* *f fp* *f fp*

Vln. II. *mf* *f* arco *fp*

Vla. *pizz.* *f*

Vc. *tutti pizz. senza sord.* *f*

Db. *ppp*

ppp

29

Fl.I

mp p p p fp

Picc.

sf ppp 3

Ob.I.II

fp

Cl.I.II

mp p p p fp

Bsn.I

Cbsn.

ppp

Hn.I.III

fp

Hn.II.IV

fp

Tpt.I

mp p p p fp

Tpt.II

Tbn.I.II

B. Tbn.

Timp.

ppp

Perc.

Glock.

ppp 3 *pp* l.v

Vln. I.

f fp tutti *f fp ffp* con sord. a4 *fp*

Vln. II.

sfz f sfz arco *fp*

Vla.

sfz sfz sfz arco *fp*

Vc.

sfz mp sfz sfz arco *fp* tutti

Db.

con sord. a4 *ppp* *fp*

[illegible]

Movement

$\text{♩} = 104$

Fl.I

ff

6

Picc.

ff

6

Ob.I.II

ff

a2

Cl.I.II

ff

Bsn.I

ff

Bsn.

Bassoon

ff

Hn.I.III

ff

a2

sfz

Hn.II.IV

ff

a2

mp

sfz

Tpt.I

senza sord.

ff

Tpt.II

senza sord.

ff

Tbn.I.II

ff

a2

mp

B. Tbn.

ff

$\text{♩} = 104$

Timp.

Perc.

Vln. I.

arco

ff

Vln. II.

arco

ff

Vla.

arco

ff

6

Vc.

arco

f

marcato

3

pizz.

Db.

ff

poco dim

7

Fl.I

Picc.

Ob.I.II.

Cl.I.II.

Bsn.I

Bsn.

Hn.I.III.

Hn.II.IV.

Tpt.I

Tpt.II

Tbn.I.II.

B. Tbn.

p *pp*

p *pp*

p *pp*

ff *p*

ffz *p* *mp*

ffz *p* *mp*

ffz *p* *mf*

ffz *p* *mf*

ff *p*

ff *p*

ffz *p*

I. Solo *mp espr.*

Timp.

Perc.

Vln. I.

Vln. II.

Vla.

Vc.

Db.

Glock.

ff

l.v

p *mp* *p* *mf*

arco *p* *mf*

ff *p*

B

15

Fl.I

ff 6 *mp* 3 *sfz*

Picc.

ff 6 *sfz*

Ob.I.II.

ff a2 *sfz* I. *mp* 3 a2 *sfz*

Cl.I.II.

ff *mp* 3 a2 *sfz* *sfz*

Bsn.I

ff *sfz*

Bsn.

ff *sfz*

Hn.I.III.

a2 *ff* *sfz* *f*

Hn.II.IV

a2 *ff* *sfz*

Tpt.I

ff *sfz*

Tpt.II

ff *sfz*

Tbn.I.II.

a2 *ff* *sfz*

B. Tbn.

sfz

B

Timp.

Perc.

Vln. I.

ff *mp* 3

Vln. II.

ff pizz. *sfz* *sfz*

Vla.

mp 3 3 3

Vc.

marcato *f* 3

Db.

ff *mp* 3 3 3 *sfz*

22

Fl.I

f *6* *mp* *3* *ff*

Picc.

f *6* *mp* *3* *ff*

Ob.I.II.

Cl.I.II.

a2 *f* *p* *'echo'* *f* *p* *'echo'* *f* *p*

Bsn.I

mp

Bsn.

mp

Hn.I.III.

f *f* *f* *f*

Hn.II.IV

f *f* *f* *f*

Tpt.I

con sord. harmon (open) *f* *p*

Tpt.II

con sord. harmon (open) *f* *p*

Tbn.I.II.

sfz *sfz* *sfz* *sfz*

B. Tbn.

sfz *sfz* *sfz* *sfz*

Timp.

mp

Perc.

Vln. I.

f *6* *ff*

Vln. II.

arco *ff*

Vla.

mp *3* *f* *3*

Vc.

f *p* *f* *p*

Db.

mp *3* *3* *pizz.* *mp*

C

C

[illegible]

33 **E**

Fl.I. *sub. mf* *p*

Picc. *sub. mf* *p*

Ob.I.II. *sub. mf* *p* I. *f* 6 *p* *mf* *f* a2

Cl.I.II. *ff* *sfz*

Bsn.I *p* *mf* *f* *mp*

Bsn. *f* *mp*

Hn.I.III. *p* *mp* I.

Hn.II.IV. *p* *mp* *p* *sfz* II.IV. *+*

Tpt.I (open) *ff* (closed) *sfz*

Tpt.II (open) *ff* (closed) *sfz*

Tbn.I.II. *ff*

B. Tbn. *ff*

E

Timp.

Perc.

Vln. I. *sub. mf* *p* pizz. *sfz*

Vln. II. *sub. mf* *p* pizz. *sfz*

Vla. *ff*

Vc. *ff*

Db. *ff* *f* *mp*

41

Fl. I

Picc.

Ob. I/II

Cl. I/II

Bsn. I

Bsn. II

Hn. I/II/III/IV

Tpt. I

Tpt. II

Tbn. I/II

B. Tbn.

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vcl.

Db.

F

pp *6* *p*

p *6*

mp *mf*

mf

p espr. I. Solo

To Cbsn.

p *mp* *pp*

p *mp* *pp*

con sord. straight mute Solo *p espr.*

senza sord. *pp*

p *mp* *ppp*

F

p espr. I. Solo con sord.

(Solo) *p*

pizz. a2 arco *ppp*

[illegible]

57 **H** 55

Fl.I. *p* *pp* *6* *6* *6* *6* *p* *6* *6* *6*

Picc. *p* *mp* *6*

Ob.I.II. (a2) *mp* *6*

Cl.I.II. *p* I. *3* *pp* *3* *p* *3* *a2* *3*

Bsn.I

Cbsn.

Hn.I.III. *p* I. *pp* I.III.

Hn.II.IV *p* II. *pp* I. *p*

Tpt.I senza sord. *ppp* *pp* *p*

Tpt.II senza sord. *ppp* *pp* *p*

Tbn.I.II. *p*

B. Tbn.

H

Timp. *p*

Perc.

Vln. I. *p*

Vln. II. *p* *mp* *6*

Vla. *p* *ff*

Vc. *pp* *3* *p* *3* *3* *3*

Db. *p* arco *mf*

62

Fl. I *f* *fff*

Picc. *f* *fff* To Fl.

Ob. I, II *f* *fff*

Cl. I, II *f* *fff*

Bsn. I *mf* *f* *fff* *fffz*

Cbsn. *fff* *fffz*

Hn. I, III *fffz* *f* *fff* *fffz*

Hn. II, IV *fff* *fffz*

Tpt. I *f* *fff* *fffz*

Tpt. II *f* *fff* *fffz*

Tbn. I, II *mf* *fff* *fffz*

B. Tbn. *fff* *fffz*

Timp. *fff* *fffz*

Perc. Glock. *fff*

Vln. I *ff* *fff* *fffz* (div.)

Vln. II *f* *fff* *fffz*

Vla. *fff* *fffz* (div.)

Vc. *fff* *fffz* a4 soli senza vib. sub. *ppp* (1)

Db. *fff* *fffz*

[illegible]

[illegible]

[illegible]

D

E

Fl. I 37

Fl.

Ob. I. II.

Cl. I. II.

Bsn. I

Cbsn.

fp

fp *fp*

fp

fp *fp*

fp

fp

pp

pp

pp

Hn. I. III.

Hn. II. IV.

Tpt. I

Tpt. II

Tbn. I. II.

B. Tbn.

p

pp *<* *>*

pp *<* *>*

pp

pp

pp

pp *<* *>*

p

p

pp

p

D

E

Timp.

Perc.

Vln. I.

Vln. II.

Vla.

Vc.

Db.

p *<* *f*

mp

f

pizz. div.

f

mp

pizz.

f

pizz.

f

mp

div.

p

f espr.

pp *<* *>*

pp *<* *>*

pp

49

Fl.I. *f* *mp* *f*

Fl. *f* *mp* *f*

Ob.I.II. *a2* *f* *mp* *f*

Cl.I.II. *a2* *f* *pp* *pp* *p* *mp* *f*

Bsn.I *pp* *pp* *pp* *pp* *pp* *p* *p*

Cbsn. *pp* *p* *pp* *p* *p*

Hn.I.III. *pp* *pp* *pp* *pp* *pp* *p* *p*

Hn.II.IV. *pp* *pp* *pp* *pp* *pp* *p* *p*

Tpt.I con sord. cup mute *f* *mp* senza sord. *p*

Tpt.II con sord. cup mute *f* *mp* senza sord. *p*

Tbn.I.II. con sord. *f* *pp* *pp* *pp* *a2* *f* *sffz*

B. Tbn. *pp* *p* *f* *sffz*

Timp. *p* *f* *p* *mp*

Perc. Tub.Bells *mp* *mf*

Vln. I. *f* *mp* *f* *mf* *f*

Vln. II. *mf*

Vla. *f* *mp* *arco* *f* *mp* *p*

Vc. *ff* *p*

Db. *pp* *p* *f* *sffz* *p*

59

F **G**

Fl.I. *mp* *f* *ff*

Fl. *mp* *f* *espr. f* *ff*

Ob.I.II. *mp* *f* *espr. f* *ff*

Cl.I.II. *mp* *f* *mf* *ff*

Bsn.I *mp* *mf* *ff*

Cbsn. *mp* *mf* *f* *ff*

Hn.I.III. *mp* *mp* *mf* *ff* *L. pp*

Hn.II.IV *mp* *mp* *mf* *ff*

Tpt.I *a2* *espr. f* *ff*

Tpt.II *a2* *espr. f* *ff*

Tbn.I.II. *a2* *f* *senza sord.* *f* *ff*

B. Tbn. *f* *f* *ff*

F **G**

Timp. *p < mp* *mp* *f* *f* *ff*

Perc. Tub.Bells *f* *pp*

Vln. I. *ff* *arco* *ff*

Vln. II. *ff* *arco* *ff*

Vla. *f* *p* *ff* *mf* *ff*

Vc. *sfz* *sfz* *espr. f* *ff* *Solo* *p <*

Db. *f* *mf* *ff*

84

Fl. I

Fl.

Ob. I. II.

Cl. I. II.

Bsn. I

Cbsn.

Hn. I. III.

Hn. II. IV.

Tpt. I

Tpt. II

Tbn. I. II.

B. Tbn.

Timp.

Perc.

Vln. I.

Vln. II.

Vla.

Vc.

Db.

mf \rightarrow *p*

mf \rightarrow *p*

mp

mf \rightarrow *p*

pp

pp

ppp

ppp

senza sord. *pp* \rightarrow *f*

senza sord. *pp* \rightarrow *f*

mp *sub. pp* \leq *ppp*

p espr. *pp* \leq *pp* *ppp* *pp* \rightarrow *f*

p

Tub. Bells *mp*

con sord. I. Solo sul. G *mf*

tutti senza sord. pizz. *mf*

pizz. *p*

con sord. *pp* \leq *mp* *sub. pp* \leq

con sord. *mp* *sub. pp* \leq *mp espr.* \rightarrow *f*

con sord. *mp* *sub. pp* \leq *ppp*

This page of a musical score, likely for a symphony, features a variety of instruments and detailed musical notation. The instruments listed on the left include Flute I (Fl. I), Flute II (Fl. II), Oboe I (Ob. I), Oboe II (Ob. II), Clarinet I (Cl. I), Clarinet II (Cl. II), Bassoon I (Bsn. I), Bassoon II (Bsn. II), Horn I (Hn. I), Horn II (Hn. II), Trumpet I (Tpt. I), Trumpet II (Tpt. II), Trombone I (Tbn. I), Trombone II (Tbn. II), Timpani (Timp.), Percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

The score is written in a single system with multiple staves. It includes a variety of musical notation, including notes, rests, and dynamic markings. The dynamic markings range from *pp* (pianissimo) to *ff* (fortissimo). The score also includes articulation marks, such as accents and staccato, and performance instructions, such as "To Picc." (To Piccolo) and "senza sord." (without mutes). The score is divided into measures by vertical bar lines, and the measures are numbered at the top of the page (97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834,

107

K

Fl. I. *fff* *ff* *fff sempre*

Fl. *fff sempre*

Ob. I. II. *ff* *ff* *ff*

Cl. I. II. *mp* *mf* *f*

Bsn. I. *ff* *ff* *ff*

Cbsn. *ff* *ff* *ff*

Hn. I. III. *ff* *mf* *f*

Hn. II. IV. *ff* *ff* *ff*

Tpt. I. *ff* *ff* *ff*

Tpt. II. *ff* *ff* *ff*

Tbn. I. II. *ff* *ff* *ff*

B. Tbn. *ff* *ff* *ff*

K

Timp. *ff* *ff* *ff*

Glock. *ff* *ff* *ff*

Perc. *ff* *ff* *ff*

Vln. I. *fff* *ff* *fff sempre*

Vln. II. *fff* *ff* *fff sempre*

Vla. *ff* *ff* *ff*

Vc. *ff* *ff* *ff*

Db. *ff* *ff* *ff*

(a2) +

[illegible]

127

M

Fl. I

Picc.

Ob. I, II

Cl. I, II

Bsn. I

Cbsn.

Hn. I, II, III

Hn. II, IV

Tpt. I

Tpt. II

Tbn. I, II

B. Tbn.

Timp.

M

Tub. Bells

half dampen →

mf

f

p

mp

Vln. I

con sord.

pizz.

mf

mp

Vln. II

con sord.

pizz.

mf

mp

Vla.

con sord. sul pont.

pp

Vc.

con sord. sul pont.

pp

Db.

con sord. sul pont.

pp

[illegible]

Full Score

RICHARDS

Nacre Voit

for string quartet and trumpet

Emma-Ruth Richards

1985

Nacre Voit

for string quartet and clarinet or trumpet in B \flat , 2013

In *Oeuvres Complètes*, French poet Jean Nicolas Arthur Rimbaud expressed in three syllables the following cosmic theorem: “*Nacre Voit*” (*Mother-of-Pearl Sees*). The lamp keeps vigil, therefore it is vigilant. And the narrower the ray of light, the more penetrating its vigilance.

In this piece I set out to use a particular musical detail of the Romanian folk song *Hora Spoitorilor* as a ray of light penetrating into the space of the work. In some cases the detail has also been integrated into the whole design on either a motivic, melodic or a harmonic level and serves to create either a) a sense of intimate interiority, or b) as a definition of perspective from within the space of the piece. First the structure needs to be created, then the object can be placed within it, and then the perspective of this object can be manipulated, developed and re-imagined to depict it from different, unusual angles or perspectives, and in different lights; that is to say, a space that incorporates a notable change in sonority dependent on the position of the observer, or inhabitant.

Duration: 4 minutes

First performance:

TBC

Ligeti Quartet commission

Nacre Voit

Emma-Ruth Richards

♩ = 54

Clarinet Bb

Violin 1

Violin 2

Viola

Violoncello

mf *fp* *mp* *p* *pp* *ff* *pp*

mf *fp* *mp* *p* *pp*

mf *fp* *mp* *p* *pp* *pizz.* *p* *ff*

p espr. *mp*

accen.. accel..

[illegible]

18

sub. *p* > *pp*

mp *mf* > *p* *mp*

pp *mp* *mf* *p* *mp* *p*

23

mf *f* *ff*

pizz. arco

mf *f* *ff*

pizz. arco

mf *f* *ff*

mf *f* *ff*

29 ♩ = 66

pizz. arco

ff *mp*

pizz. arco

ff *mp*

molto espr. *mf* *f* *mf* *f* *ff* *fp* *mp* (pizz.)

ff *p*

39 accel. ♩ = 88

f *ff* *mp*

mf *f* *ff*

f *ff* *ff* *mp*

mf *ff* *f* *ff* *mp*

mf *f* *ff*

44

Measures 44-46 of a musical score in 4/4 time. The score consists of five staves. Measure 44 features a piano introduction with dynamics *p*, *mp*, and *p*. Measure 45 continues with dynamics *pizz.*, *p*, *mf*, *pizz.*, *p*, *mf*, *mp*, and *mf*. Measure 46 includes dynamics *p*, *pp*, *pizz.*, *mp*, *mf*, *p*, and *arco*.

47

Measures 47-49 of a musical score in 4/4 time. Measure 47 has dynamics *mf*, *mp*, *mf*, *p*, and *mf*. Measure 48 features *mp* and *mf*. Measure 49 includes *pizz.*, *p*, *mf*, *arco*, *mp espr.*, and *mf*. The bottom staff shows dynamics *mf*, *mf*, and *mp*.

50

Measures 50-52 of a musical score in 4/4 time. Measure 50 has dynamics *mf*, *p*, *arco*, *p*, *f*, *mp*, and *mf*. Measure 51 includes *mf* and *6* (a sixteenth-note figure). Measure 52 features *mf*.

53

f *ff* *sfz* *mf*

f *ff* *f* *ff* *f* *mf*

f *ff* *f* *ff* *f*

f *ff* *f* *ff*

f *ff* *f* *ff*

57

♩ = 63

ff *fff* *mp* *p*

ff *fff* *fff*

mf *f* *ff* *fff* *fff*

f *mf* *ff* *fff* *fff*

f *mf* *ff* *fff* *fff* *mp* *p*

con sord.

62

molto espr. *mf*

pp *ff* *pp* *mf*

con sord. *pp* *mf*

con sord. *pp* *mf*

pp *mf*

pp *mf*

69

p *f* *pp* *f* *sub. pp*

p *f* *pp* *pp*

p *f* *pp* *pp*

p *f* *pp* *pp*

p *f* *sub. p* *pp* *pp*

Full Score

RICHARDS

Cantec Tesute
for large ensemble

Revised edition 2014

Emma-Ruth Richards

1985

Cantec Tesute

for large ensemble, revised edition 2014

The structural design of *Cantec Tesute* (the literal translation being ‘woven song’ in Romanian) is based on a particular dead tree on the marshes at Aldeburgh. Even though the tree is a decaying object it still portrays movement and direction through the angles and woven lines between the branches. *Cantec Tesute* is built from instrumental lines being woven around two tutti, vertical, central statements in a refrain-like way. Each of the two vertical statements are linked to the ‘ground’ by a low sustained note on the piano (representative of the trunk); the image of the trunk embedding itself into the depths of the ground brings the ground and the space around it into the structure itself. In working this way I was able to deal with the idea of space being a palpable material. I wanted to use the extreme registers and resonance of the instruments, notably the harp and piano, to create an ‘aural tunnel’ where the clarity of this space is enhanced by the doubling of octaves between instruments. The ‘space’ is gradually ‘inhabited’, first by a violin solo that leads into a solo for bassoon, and secondly by short repeating rhythmic patterns on pizzicato strings, woodblock and trumpet that punctuate the space and replicate the sound of construction; that is the construction of the space - as if a craftsman was hammering or chiselling away at a marble pillar.

E-RR

First performance:

20 June 2014, Snape Maltings, Aldeburgh
Aldeburgh Festival 2014
Britten-Pears Ensemble

Ensemble

Flute, piccolo

Oboe

Clarinet B \flat

Bassoon, contrabassoon

Horn

Trumpet B \flat

Trombone

Percussion (1 player):	Triangle
	Whip
	2 woodblocks
	2 suspended cymbals
	Foot bass drum

Harp

Piano

Violin

Viola

Violoncello

Double Bass

Duration: 6 minutes

Cantec Tesute

Emma-Ruth Richards

4/4 $\text{♩} = 66$

Flute *fp* *fp* *fp* *fp* *fp*

Oboe

Clarinet in B \flat

Contrabassoon *fpp* *mp:pp* To Bsn.

Horn in F *fpp* *mp:pp*

Trumpet in B \flat *mp:pp*

Trombone *fpp* *mp:pp*

Triangle
Whip

Percussion
2 WB
2 Sus. cymb.
Foot BD *f*

Harp *ff* *mp* *mf*

Piano *f* *mf* dampened inside pn (always as near to hammer as possible)

Violin *fpp* Solo *mf espr.*

Viola *fpp* Solo *f espr.*

Violoncello *fpp* Solo *mf espr.*

Double Bass *fpp* *mp espr.* *mf*

Fl. *fp fp* *f fp* *mp* Solo *p mp*

Ob. *mp* *p mp*

Cl.

Cbsn.

Hn.

Tpt.

Tbn.

Perc. Triangle *p*

Hp. *mf* *mp*

Pno. *p* *mp* (norm.)

Vln. *mp* pizz. *mp*

Vla. *mf* *p* pizz. *pp*

Vc. *mf* *p mp pp*

Db.

acc. $\text{♩} = 138$ rall.

Fl. *mp:p* *pp* *f*

Ob. *mf* *pp* *f:mp* *f*

Cl. *mf* *f*

Cbsn.

Hn. Solo *mf* *ff*

Tpt. *mf* *f* *f:mp*

Tbn.

Perc. WB *mf*

Hp. *mf* *mp*

Pno. *mf* *mp*

acc. $\text{♩} = 138$ rall.

Vln. arco sul pont senza vib. *p* *ff* nat. e vib.

Vla. arco sul pont senza vib. *p* *ff* nat. e vib.

Vc. pizz. *p* arco sul pont senza vib. *p* *ff* nat. e vib.

Db. *mf*

♩ = 76
4/4

Fl. *ff* *pp* *f* *ff*

Ob.

Cl. *mf* *ff* *mf:pp* *mp* *mf:pp* *mf:pp*

Cbsn. *espr. mf* *p* *mp*

Bassoon Solo

Hn. *mf:pp* *mp* *mf:pp* *mf:pp*

Tpt. *mf* *ff* *f* *pp*

Tbn. *mp* *ff*

Perc. BD *sfz* WB *ff*

Hp. *f* *mf* *ff*

Pno. *f* *ff*

♩ = 76
4/4

Vln. *f:mp* *ff* *pizz.* *ff*

Vla. *f:mp* *ff* *ff* *mp*

Vc. *f:mp* *ff* *arco* *pizz.* *mp*

Db. *ffp* *mp*

senza vib. Solo

pizz.

[illegible]

44

[illegible]

accel.

$\frac{3}{4}$

$\text{♩} = 88$

7

29

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Hp.

Pno.

Vln.

Vla.

Vc.

Db.

p

mf

ff

mp

f

sfz

f:pp

Whip

nat.

3

ff

mf

f

ff

sfz

accel.

$\frac{3}{4}$

sfz

ff

ff

f

sfz

pizz.

3

ff

ff

sfz

34

Fl. *ff* 6 *f* 5

Ob.

Cl. *ff* *fpp* *f* 3 Flz. *fpp* *f* 6

Bsn. *ff* To Cbsn.

Hn. *fpp* *fpp* *f*

Tpt. *ff* *fpp* *f* *f* *fpp* 6

Tbn. *fpp* *fpp* *f*

Perc. *mf* *p* *f* *sfz* (with w/w) *f*

Hp. *pres de la table* 3 3

Pno. 3

Vln. 3

Vla.

Vc. *mf* *p* *f* *f*

Db.

$\text{♩} = 132$

Fl. *ff* *sfz sfz* *sfz*

Ob.

Cl. *ffp* *ff*

Contrabassoon

Bsn. *ffp* *ff ffp* *ffp*

Hn.

Tpt. *ff*

Tbn. *ffp* *ff ffp* *ffp*

Perc. (with piano) *ff* norm.

Hp. *sffz*

Pno. *fff* *8va*

$\text{♩} = 132$

Vln. *ff* pizz. *sfz sfz* *sfz*

Vla. *ff* pizz. *sfz sfz* *sfz*

Vc. *ff* *sfz sfz* *sfz*

Db. arco *ffp* *ff ffp* *ffp*

10

43

Fl.

sfz

sfz

sfz

sfz

To Picc.

44

Ob.

Cl.

Bsn.

ff-p

ff

ff-p

ff-p

ff

ff sfz

Hn.

f

f-p

ff

Tpt.

ff

Tbn.

ff-p

ff

ff

Perc.

Foot BD

sffz

Hp.

sffz

Pno.

(8)

(loco)

(8)

(loco)

sffz

Vln.

sfz

sfz

sfz

sfz

Vla.

sfz

sfz

sfz

sfz

Vc.

sfz

sfz

sfz

sfz

Db.

ff-p

ff

ff-p

ff-p

ff

ff sfz

45

46

47 $\frac{4}{4}$ $\frac{6}{8}$ Piccolo $\frac{3}{4}$ 11

Fl.

Ob.

Cl.

Cbsn.

Hn.

Tpt.

Tbn.

Perc.

Hp.

Pno.

Vln. $\frac{4}{4}$ arco

Vla.

Vc.

Db.

ff ff p *ff* *mp* *ff* *ff p* *ff*

mp *ff* *mp* *ff* *ff p* *ff*

ff p *mp* *ff* *ff* *mf p* *ff*

ff p *mp* *ff* *ff* *f* *f*

2 Sus cymb. (hard sticks) *p* *f* *p*

sfz *sfz* *sfz* *sfz* *sfz* *sfz*

sfz *sfz* *sfz* *sfz* *sfz* *sfz*

sfz *sfz* *sfz* *sfz* *sfz* *sfz*

sfz *sfz* *sfz* *sfz* *sfz* *sfz*

[illegible]

♩ = 76

accel.

13

54 $\frac{2}{4}$ $\frac{5}{4}$ \triangle

Picc.

Ob.

Cl.

Cbsn.

Hn.

Tpt.

Tbn.

Perc.

Hp.

Pno.

♩ = 76

accel.

$\frac{2}{4}$ $\frac{5}{4}$

Vln.

Vla.

Vc.

Db.

63

Picc. *p* *mf* *ff sfz*

Ob. *mp* *mf* *f* *ff sfz* *p*

Cl. *sfz sfz*

Cbsn. *p*

Hn. *p* *mf* *f*

Tpt. *mf* *f* *ff*

Tbn. *f*

Perc. 2 WB *p* *mp* *mf* *ff*

Hp. *mf* *ff*

Pno. dampened inside pn *mf* *ff*

Red.

Vln. *p* *f* *pp* *ff* *sfz* (arco)

Vla. *p* *f* *pp* *ff sfz* pizz.

Vc. *p* *f* *pp* *ff sfz* pizz.

Db. *p* *f* *pp* *ff sfz* pizz.

$\text{♩} = 144$

[illegible]

This page contains the musical score for measures 75 through 80 of "The Firebird Suite" by Igor Stravinsky. The score is written for a full orchestra and includes parts for Piccolo, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Percussion, Harp, Piano, Violin, Viola, Violoncello, and Double Bass. The tempo is marked as quarter note = 76. The key signature has one flat (B-flat major or D minor). The time signature changes from 5/8 to 4/4 at measure 79 and back to 2/4 at measure 80. The score features various dynamic markings such as fortissimo (ff), piano (p), mezzo-forte (mf), and mezzo-piano (mp), along with articulation marks like accents and slurs. There are also performance instructions like "Solo" for the Clarinet and "pizz." (pizzicato) for the strings. The percussion part includes specific notation for Foot BD (Foot Drum) and WB (Wood Block). The harp part includes a pdltr (pedal trill) instruction. The string parts include arco (arco) and pizz. (pizzicato) markings. The woodwind parts include various melodic lines and rests. The brass parts include harmonic support and melodic fragments. The overall texture is dense and rhythmic, characteristic of Stravinsky's style.

16

75

Picc.

f ff

Ob.

Cl.

ff Solo pp

Cbsn.

fff

Hn.

ff fff

Tpt.

Tbn.

fff fff p pp

Perc.

Foot BD p fff WB ff pp

Hp.

pdltr fff ff mp

Pno.

fff mf mp

Vln.

4/4 pizz. ff p

Vla.

pizz. ff p

Vc.

arco ff fff pizz ord.

Db.

arco ff fff pizz ord.

J = 76

2/4

82 $\frac{5}{4}$ \triangle \square accel. $\frac{4}{4}$

Picc.

Ob.

Cl.

Cbsn.

Hn.

Tpt.

Tbn.

Perc.

Hp.

Pno.

Vln.

Vla.

Vc.

Db.

18

♩ = 96

88

Picc. *ppp* *fp* *mp* To Fl. $\frac{4}{4}$

Ob. *f*

Cl. *f:mp* *f:mp* *f:mp* *f:mp* *f:mp* *ff sfz*

Bsn. *f* *p* *6* *sfz*

Hn.

Tpt. senza sord. *p* *6* *sfz*

Tbn.

Perc. Triangle *f* *p* *f* WB *mp*

Hp. *sfz* *mp*

Pno. *pp* *sfz*

♩ = 96

Vln. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ arco con sord. *ffpp* $\frac{3}{4}$ $\frac{4}{4}$ *p*

Vla. *f* *ff* arco con sord. *mp* *p*

Vc. pizz. *ff* arco con sord. *pp* (pizz.) *p*

Db. *mp*

94 Flute

Picc. *ppp* *ff* To Picc. *mf*

Ob.

Cl. *ppp* *ff* *fp*

Bsn. *mf*

Hn.

Tpt. *f:mp* *f* *mf*

Tbn. *mf*

Perc. *p* Foot BD *mf*

Hp. *mf* *f* *mf*

Pno. *pp* *mf* *p* *mp* *ff*

Vln. Solo *mp* *f* *ff* *fff:p*

Vla. *mp* *p* *fff:p*

Vc. *mp* *fff:p* arco

Db. *fff:p*

5/4 \triangle \square 3/4 4/4

100 $\frac{4}{4}$ $\frac{3}{8}$ ♩ = 66 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Hp.

Pno.

Vln.

Vla.

Vc.

Db.

f *mf* *mp* *pp* *espr. dolce* *ppp* *p* *mp*

Solo

(take from top of harp chord)

To Cbsn.

Cymbals hard sticks *pp*

ord.

senza sord.

p *mp* *p* *mp*

110 $\frac{4}{4}$ $\text{♩} = 76$ Piccolo

Fl. *p* *f* *pp* *mp*

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. Triangle *p* WB *p* WB *mp* *p*

Hp. *mp* *f* *mp* *p*

Pno. *pp*

$\frac{4}{4}$ $\text{♩} = 76$ $\frac{2}{4}$

Vln. *pp* *mp* *pp*

Vla. *pp* *mp* *pp*

Vc. *p* *mp* *p* Solo *mp*

Db. *p* *pp* *p*

117

$\text{♩} = 63$

$\frac{3}{4}$ **$\frac{4}{4}$**

Picc.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Hp.

Pno.

$\text{♩} = 63$

$\frac{3}{4}$ **$\frac{4}{4}$**

Vln.

Vla.

Vc.

Db.

122 2/4 G.P To Flute 23

Picc. *ppp*

Ob. *ppp*

Cl. *ppp* Contrabassoon

Bsn. *ppp*

Hn. *ppp*

Tpt. *ppp*

Tbn. *mp* *pp* *ppp*

Perc. WB *p* *mp* *pp* Cymbals soft sticks *ppp* sempre l.v.

Hp.

Pno.

Vln. con sord. *ppp* con sord.

Vla. *ppp* con sord.

Vc. *ppp*

Db. *ppp*

Hn.

 Tpt.

 Tbn.

Perc.

Hp.

p *l.v sempre*

pp

fff sfz

Pno.

Ped. _____

richards

emma-ruth

Ikon

solo clarinet in Bb

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IKON

for clarinet in Bb

2013

Emma-Ruth Richards

Commissioned by and dedicated to **Alexander Roberts**.

First performance:

26 November 2013 St. Martin-in-the-Fields, London

Alexander Roberts, Clarinet

Duration: 10 minutes

sempre molto flessibile, come espressivo e improvvisando

c. 25"

c. 10"

pppp

pp

p

mp

pp

mp

fp

sfz

sfz

mp

pp

p

mp

pp

mf

mp

pp

mp

fp

f:sfz

sfz

mp

p

ff:sfz

p

f

sfz

pp

p

mf

f:sfz

mf

f:sfz

pp

f:sfz

pp

pp

f

f:sfz

pp

mp

mf f:sfz p mp sfz pp mf pp

fp < f:sfz sfz sfz pp < p pp f ff sfz sffz

ff:pp c. 10" p mp > p < mf f sfz sfz mf

f sfz sfz ff:sfz sffz sffz pp f:sfz pp ♦ = son + souffle

f:sfz p f:sfz mp f:sfz sfz p sub.f p < f mp

ff fff pp f poco a poco accento e agitato

fff sffz sffz sffz sffz pp f

mf f p f p f p f

mf f p ff sffz p f fff ff mp

f sffz mp ff mf f

fff

sffz sffz ppp p pp

p fff p ppp

fff $fff:p$ ff mp $ff:p$ p

pp ppp f $f:p$ pp p

mp p mf mf $mf:p$ mp fp

mp p mp

pp ppp

poco a poco senza espress. e vib.

c. 20"

Full Score

RICHARDS

Traffick (*selected scenes*)
chamber opera

2013-14 (“ongoing”)

Emma-Ruth Richards

1985

Traffick *(selected scenes)*

chamber opera, 2013-14

Scene 1: Mother(s) and Daughter(s)

Present time. Romania. A mother helps her daughter, Suzana, to wash. Something has happened, we know not what, but Suzana has finally returned home after several years of absence. She does not speak, despite her mother's coaxing. There is great strain between the two women.

Scene 2: Road Kill

Flashback. A wasteland car park. Suzana, unconscious, is handcuffed to a car. A man, Dracul, makes a phone call to confirm their location with an unknown contact. Dracul wakes Suzana in time for the arrival of more men, who, for a price agreed with Dracul, rape Suzana.

© NC 2014

Workshop performance:

25 July 2014, Royal Opera House, Covent Garden, London

Gareth Davies, Michael Thompson, Tim Gunnell, Fabricio Mattos, Thomas Gould, Pierre Doumange

Ensemble

Flute, piccolo, alto flute

Horn in F

Percussion (1 player): Crotales (cello bow, metal mallets, extremely soft mallets (felt/yarn) and medium rubber mallets)
Gong (paper-thin 24-28") (bowed and struck)
Finger cymbals
2 untuned almglocken (Cowbells) - one high, one low

Large Tom-t.
High bongo
Low woodblock
Two temple blocks
Bass drum

Large spring / metal coil
Sandpaper blocks
Whip
Triangle beater (beater only)

Acoustic guitar

Violin

Violoncello

SCORE IN C

Duration: 25 minutes

Performance Notes



Recitatives


Ad libitum pauses in the vocal parts:


/ short


// medium


Vocal rhythms in unmetered bars *a piacere (ad libitum)*

 allow voice to crack, sometimes accentuated with crescendo: 


 sprechstimme

 a toneless voice - d'une voix dé timbrée

 quasi whispered

 half sung

 spoken

 quasi falsetto

Follow note head indication or sustain style of singing throughout marking: _ _ _ _ _)

Scene 1: Mother(s) and Daughter(s)

MOTHER
SUZANA (silent)

Nic Chalmers

Emma-Ruth Richards

$\text{♩} = 40$

M-S.

Alto Flute

Percussion

Acoustic Guitar

Violin

Violoncello

Piano reduction

$\text{♩} = 40$

fp *fp* *mp* *p* *mp* *p*

fp *fp* *fp* *fp* *mp* *p* *mp* *mp* *p*

p espress.

mp *p*

mp *p*

fp *fp* *mp* *p* *mp* *p*

fp *fp* *fp* *fp* *mp* *p* *mp* *mp* *p*

p espress.



FASTER $\text{♩} = 63$

OFF STAGE

MOTHER

p (humming, mouth closed)

mf

dolce

M-S.

A. Fl.

Hn.

Perc.

Vln.

Vc.

mp *pp*

ppp *p* *ppp*

mp *pp*

p espress. *pp*

FASTER $\text{♩} = 63$

mp *ppp* *p* *ppp*

mp *pp*

16

ENTERING STAGE

M.S.

A. Fl.

Hn.

Perc.

Gtr.

Vc.

Pno.

pp

mp

p

ppp sempre

senza sord.

sul pont.

Flz.

B

21 *p* (approximate pitches but beginning and ending on B)

M-S.

A. Fl.

Hn.

Perc.

A. Gtr.

Vln.

Vc.

Pno.

ppp *espress.* *poco*

pp *retake bow as needed, as discreetly as possible*

p *espress.*

ord. *s.p.* *ord.*

ppp *espress.* *poco*

pp *ppp* *espress.* *poco*

p



25 **C** *rall.*

A. Fl.

Hn.

Perc.

A. Gtr.

Vln.

Vc.

Pno.

ppp

p *p* *p*

pp *sempre lv*

p *pp* *p*

ppp *fpp*

C *rall.*

pp

p *pp* *p*

29 $\text{♩} = 52 - 56$ **D**

M-S. *p* *patiently* 3 3
I'll boil some more.

Hn.

Perc. Finger Cymbals *pp* To Crot.

A. Gtr. *pp*

Vln. *pp* poco s.p. punta d'arco

Vc. *pp* poco s.p. punta d'arco

Pno. $\text{♩} = 52 - 56$ **D** *pp* *pp*

Perc. Finger Cymbals *pp*



$\text{♩} = 60$ accel. **KETTLE BOILING**

A. Fl. *ppp* *sotto voce* 5 5 Flz. 5

Hn.

Perc. *extremely soft mallets (felt / yarn)*
sempre dampened with mallets as played
Crotales *p* (to match A. Flute) 5

Vln. *sempre senza vib.* (*sempre slow bow, stagger bow changes →*) *pppp*

Vc. *ord.* (*sempre senza vib.*) (*sempre slow bow, stagger bow changes →*) *pppp*
[espress.]

Pno. $\text{♩} = 60$ accel. *[espress.]* *ppp* 5 5 *ppp* *sotto voce* 5 5



EMPTIES KETTLE

E $\text{♩} = 52 - 56$

(quasi spoken) (pronounced but tenderly)

M.S. 41 That's be-tter "up you get". Come on, love, you'll feel be-tter for a

A. Fl. *p dolce, sotto voce*

Hn. *pp dolce, sotto voce*

Perc. *medium rubber mallets trem. pp*

A. Gtr.

Vln. *ord. mf sf*

Vc. *ord. pp*

E $\text{♩} = 52 - 56$

Pno. *p dolce pp sf pp*

46

(pronounced but tenderly)

M-S. wash. It's on - ly a bath. "You'll like it". Come on.

A. Fl. Flz. *fp* *mf*

Hn. *ppp* *mp* *pp* *mp*

Perc. *p* *mf* *p* freely increase / decrease speed of repeated notes

Vln. *p* *mf* *p* freely increase / decrease speed of repeated notes

Vc. *p* *mf* *p* freely increase / decrease speed of repeated notes

Pno. *p dolce* *p* *mf* *p* freely increase / decrease speed of repeated notes



F poco accel. A tempo (♩ = 52 - 56)

50

M-S. The wa - ter's love - ly... see? Just try it for me.

A. Fl. *pp* *mp*

Hn.

Perc. *pp* trem. *p*

A. Gtr. *p* *pp*

Vln. *pp* *p*

Vc. pizz. arco *pp*

Pno. *pp* *pp* *mp* *p*

F poco accel. A tempo (♩ = 52 - 56)

54 (>)

M-S. I'll help you; we can do it to - ge - ther. All you have to do is climb in, that's all.

A. Fl. *pp* [*espress.*] *p* sempre

Hn.

Perc. *mp* *pp*

Vc. *mp p* *pp dolce* *pp ritmico* s.p. punta d'arco

Pno. *mp* *pp* *p* sempre *pp ritmico*

pp [*espress.*]



58 (>)

M-S. I'll do the rest. No? You'll like it when you're in. _____

A. Fl. *mp:ppp* *sfz*

Hn.

Perc. *p* *pp*

A. Gtr. *bisbigliando* *pp* *p* *pp*

Vc. *ord.* *dolce* *mp* *s.p.* *pizz.* *(pizz.)* *quasi niente* *sfz*

Pno. *dolce* *mp* *pp* *ppp* *sfz* *(ppp)* *sfz*

pp *ppp* *sfz*

63 *mp* sympathetically (pronounced but tenderly) M. GOES TO LIFT S. SKIRT UP →

M-S. I know you're tired "sweet - heart," but it won't take long.

A. Fl. *pp* *mp*

Hn. *ppp* *mf* *pp* *sfz*

Perc. *p* *mf* freely increase / decrease speed of repeated notes

A. Gtr. *mp*

Vln. *pp* *fp* *pp* *ord.* *s.p.*

Vc. *pp* *fp* *pp* *ord.* *s.p.* arco (ord.)

Pno. *pp* *mp* *ppp* *mf* *pp* *sf* *p*



66 *mf* M. TRIES AGAIN $\text{♩} = 60-66$

M-S. You can't have a bath with your clothes on. If we take them off quick-ly you won't get cold.

Hn. just air *sfz*

Perc. *f* *p* *ppp* *ff* bowed

A. Gtr. *f* *p* *mf* *ff*

Vln. *f* *s.p.* *ppp* *fff-p*

Vc. *f* *s.p.* *pizz.* *p* *(pizz.)* *sfz*

Pno. *mf* *f* *p* *ppp* *fff* *quasi pizz* *sfz*

70 **H** (quasi spoken) *3* *3* *3*

M-S. O - kay, leave them on if you want to it does n't ma-tter. Shall we start with your hands?

Hn.

Perc. *To W.B.*

A. Gtr. *mp*

Vln. *pp*

Vc. *arco* *p* *mp* *p* *pp*

Pno. *f* *pp*



poco rit. *poco accel.*

75 *3* *3* *3*

M-S. I'll go first. See? It feels nice. That's right, well done.

A. Fl. *pp espress.* *Flz.*

Hn.

Perc. *Wood Block* *pp*

A. Gtr. *pp espress.*

Vln. *ppp* *p espress. dolce*

Vc. *ppp* *p espress. dolce*

Pno. *ppp* *pp* *p espress. dolce* *pp*

poco rit. *poco accel.*

Perc. *Wood Block* *pp*

**SOMEWHERE NEARBY
AN OWL SOUNDS**

I A tempo (♩ = 52 - 56) poco accel.

M.S. 80 *pp* (♩) (♩) Good girl. (whispered, rough) What's this?

A. Fl. *pp* sotto voce *mf* Flz. Flz.

Perc. *f* *pp*

Vln. *pp* s.p. sotto voce

Vc. *sf* *pp* sempre ritmico sul pont., punta d'arco

Pno. *sf* *pp* sempre ritmico *pp* sotto voce *mf*

Perc. *f*

**SUZANA LOOKS IN MOTHER'S
EYES FOR THE FIRST TIME**

A tempo (♩ = 52 - 56) colla voce

M.S. 84 What have you done to your arm? SOUND OF BRUSHING G.P. *p* wistfully You won't re-mem-ber this

A. Fl. *pp* *ffp* *ff*

Perc. *mf* *pp* *ff* *fff* Crotales bowed

A. Gtr. *p*

Vln. *mf* *pp* *ff* ord. *ffp* *ff* con sord. *p*

Vc. *ff* (s.p.) *ffp* *ff* ord. *pp*

Pno. *mf* *pp* *ff* *ffp* *ff* G.P. *pp*

Perc. *mf* *pp* *ff* *fff*

88

M.S. *you were too young, but you loved to play with my hair.*

Hn. *ppp echotone*

A. Gtr. *pp* *p* *pp*

Vln. *pp espress. dolce*

Vc.

Pno. *pp* *p* *pp* *pp espress. dolce*

poco accel.

90

M.S. *laughing*
You were so li-ttle you had to hold the comb with both hands. And you weren't so ve-ry gen-tle!

Hn. *[pp espress.]* *ppp echotone*

A. Gtr. *p*

Vln. *ppp*

Pno. *poco accel.* *ppp* *p* *[pp espress.]* *[ppp echotone]*

molto rall.

A tempo (♩ = 52 - 56)

sadly (quasi whispered)

fearfully *p* (half sung -----)

M.S. 93 That came la-ter. You said you'd call...

A. Fl. *fpp*

Hn. *p* < *mp*

Perc. medium rubber mallets *trem.* *pp* *f*

A. Gtr. *pp*

Vln. *con sord.* *pp* *mp* *fpp*

Vc. *con sord.* *ppp* *p* *pp* *mp* *fpp*

Pno. *pp* *ppp* *p* *pp* *mp* *fpp*

molto rall.

A tempo (♩ = 52 - 56)

M.S. 98 When you got there, yes, you were go-ing to call. Su-za - na, what ha-ppened? I di-dn't know

A. Fl. *fpp*

Hn. *con sord.* *ppp* *senza sord.* *fpp* *mf*

Perc. *fpp* *mfpp*

A. Gtr. *p*

Vln. *fpp* *mfpp*

Vc. *fpp* *mfpp* *p*

Pno. *fpp* *mfpp* *p*

J

impatiently

accel.

M.S. 98 When you got there, yes, you were go-ing to call. Su-za - na, what ha-ppened? I di-dn't know

A. Fl. *fpp* *mfpp*

Hn. *con sord.* *ppp* *senza sord.* *fpp* *mf*

Perc. *fpp* *mfpp*

A. Gtr. *p*

Vln. *fpp* *mfpp*

Vc. *fpp* *mfpp* *p*

Pno. *fpp* *mfpp* *p*

A tempo (♩ = 52 - 56)

M.S. 103 (half sung) *f* *Δ* (half sung) *BRUSHING LESS GENTLY*

what to think. You could have been a - ny where, with a - ny one. Hold still!

Fl. *p* *mf*

Hn. *p* *pp* *mf*

Perc. *f* *struck sf* *sf*

A. Gtr. *f* *sf* *sf*

Vln. *senza sord.* *p* *f* *s.p.* *ord.* *pp*

Vc. *senza sord.* *p* *f* *s.p.* *ord.* *pp*

A tempo (♩ = 52 - 56)

Pno. *f p* *pp* *mf* *p* *f* *sf* *pp*



accel. FASTER ♩ = 60 - 66

M.S. 107 *BRUSHING HARD* *mf* *f* (voice cracks)

You might have been dead.

Fl. *pp sempre* *f* *p* *f:pp*

Hn. *pp* *mf espress.* *p*

Perc. *mf* *f* *trem.* *pp*

Vln. *s.p.* *ord.* *f espress.* *p*

Vc. *s.p.* *ord.* *f espress.* *pp*

accel. FASTER ♩ = 60 - 66

Pno. *pp sempre* *f espress.* *p* *mf 3 f*

pp espress. *f espress.* *pp*

K *poco rall.*

110 *mf* grievously *(quasi spoken_*

M-S. There's a stone in the gar-den bear-ing your name. The stone is there

Fl. *ppp* *mp* *p* *pp*

Hn. *pp*

Perc. *struck* *mp*

Vln. *mp:pp* *mf:p* *ppp dolce*

Vc. *mf:p* *pizz.* *p*

K *poco rall.*

mp:pp *mf* *ppp dolce*

Pno. *ppp* *mp* *p* *pp*

L *colla voce* *♩ = 60 - 66* **L** BRUSHING HARDER STILL

113 *(half sung / to self)* *pp* *(sung, stuttering)* *f* *emphatically*

M-S. be - cause I 'love' - - - d you. I am here be-cause

Fl. *pp* *ff sf*

Hn. *p* *f*

Perc. *bowed* *pp* *sf*

A. Gtr. *pp*

Vln. *mp*

Vc. *ppp* *mf*

L *colla voce* *♩ = 60 - 66* **L** *sf*

Pno. *pp* *ppp* *ff* *mp*

TUGS ROUGLY ON HER HAIR

accel. $\text{♩} = 88$

15

desperately, impatiently

M.S. 117 $\text{♩} = 88$

I love you. You're my_ daugh ter and I love you!

Fl. *p* *f* *espress.* *f*

Hn. *mf:mp* *pp* *mf:mp*

Perc. *sf* *sf* *sf* *sf* To W.B.

Vln. *mf* *fp* *mp* *f* *p* *f* *espress.*

Vc. *fp* *fp* *f* *p* *f*

Pno. *sf* *mf* *fp* *mp* *f* *p* *f* *espress.* *3*

hard mallets struck

accel. $\text{♩} = 88$



Fl. 122 $\text{♩} = 52 - 56$ To A. Fl. **M**

Hn. *ppp*

Perc. Wood Block *p* *3*

A. Gtr. *mp* *espress. l.v. sempre* *p* *mp* *p* *mp* *pp* *p*

Vln. *pp* con sord. practice mute *slow bow* *"mf" (= mp)*

Vc. *pp* con sord. practice mute *slow bow* *"mf" (= mp)*

Pno. $\text{♩} = 52 - 56$ **M** *mp* *espress. l.v. sempre* *p* *mp* *p* *mp* *pp* *p*

Perc. Wood Block *p* *3*

colla voce

(pronounced
but tenderly)SHE HOLDS S. CLOSE;
KISSES HER(pronounced
but tenderly)

M.S. 128 *pp* *mp* *quasi spoken* *f*

So - rry "sweet - heart". I di-dn't mean to hurt you. I di-dn't mean it. "Good girl".

Fl. *mp:pp* *pp* *f*

Hn. *pp* *mp:pp* *ppp* *mp:p*

Perc. *mp* *p* *mp* *p*

A. Gtr. *mp*

Vln. *mp:p* *p* *ord.*

Vc. *mp:p* *p* *pizz.*

Pno. *mp:p* *p* *f* *mp* *mp:p*

Perc. *mp* *p* *mp* *p*

LIFTS UP SUZANA'S HAIR TO INSPECT MARKINGS.
IS ABOUT TO ASK ABOUT THEM BUT DOESN'T

N

WOMAN PROCEEDS TO CUT S. NAILS

M.S. 134 *p* *quasi spoken* *pp* *mp* *pp* *pp* *mp* *p*

The bath will still be here to-mo row. It'll be 'ea-si-er...now you've pra - cticed.

A. Fl. *ppp* *mp* *pp*

Perc. *mp* *pp* *mp*

A. Gtr. *pp* *mp* *p*

Vln. *ppp* *mp* *pp* *ord.*

Vc. *ppp* *pp* *p*

Pno. *ppp* *mp* *pp* *ppp* *pp* *pp* *p*

Perc. *mp* *pp* *mp*

139

mp

poco accel.

♩ = 52 - 56

p

M.S. I ma-naged with-out the mo-ney. No, it was you_ I thought of: the sound of your voice, the

A. Fl. *ppp* echotone *pp dolce* *ppp*

Perc. *p* *pp sempre*

A. Gtr. *pp* *mp* *pp*

Vln. *ppp* echotone *pp sempre* sul tasto

Vc. *ppp* echotone *pp sempre dolce*

poco accel.

♩ = 52 - 56

Pno. *pp* *ppp* *pp* *ppp* *pp sempre dolce*

Perc. *p* *pp*

143

poco rall.

M.S. smell of your hair. You had beau-ti - ful hair. Love-ly and thick like mine. How like me you were.

A. Fl.

Hn.

Perc.

A. Gtr.

Vln.

Vc.

poco rall.

Pno.

Perc.

pp sempre

ppp

p

pp sempre

p

FASTER $\text{♩} = 60 - 66$

colla voce poco rall. .

M-S. 147 *mf* *colla voce poco rall.*

E-v'ry-one_ said so. Do you_ know what I saw when I looked at you?

A. Fl. *p* *mp*

Hn. *p* *mp*

Perc. *To Crot.*

A. Gtr. *mp* *p* *pp* *p* *mp*

Vln. *p* *mp*

Vc. *p* *mp*

FASTER $\text{♩} = 60 - 66$

colla voce poco rall. .

Pno. *mp* *pp* *p* *mp*

Perc. *p*

FASTER $\text{♩} = 69$

M-S. 151 *pp* *sadly* *(half sung - - - -)* *mf* *mp*

I saw my - self. Now I look at you and I won - der where you've_ gone_

A. Fl. *ppp* *mf*

Hn. *ppp* *mf* *p*

Perc. *Crotales* *bowed* *pp*

A. Gtr. *ppp* *ord.*

Vln. *ppp* *mf* *ppp* *(m.s.)*

Vc. *mp* *ppp* *mf* *ppp* *(m.s.)*

FASTER $\text{♩} = 69$

Pno. *ppp* *ord.* *ppp* *mf* *ppp* *pp* *8va*

Vc. *mp* *ppp* *mf* *ppp*

P

M.S. *f* *ff* *f*
Are you li stening to me? Su - za - na! Does - n't

A. Fl. (tongue ram) *pp* *mf* *sfz* *mf* *sfz* *f* *sfz* *m.p.*

Hn. *ppp* *f* *ff*

Perc. Temple Blocks *mp* Large Tom-t. II *ff* Almglocken (untuned, low) *sfz*

A. Gtr. *ff*

Vln. arco jete *f* *mf* *sfz* *mf* *f* *mf* *f* *ff* *3* *ord.* *3* *mf* *3* *f*

Vc. *sfz* *mf* *f* *mf* *sfz* *mf* *f* *ff* *3* *poco s.p.* *ord.* *3* *sul tasto* *p*

Pno. *f* *mf* *sfz* *f* *mf* *f* *ff* *3* *sfz* *mf*

Perc. *sfz* *mf* *f* *mf* *sfz* *mf* *3* Temple Blocks *ff* Untuned Almglocken *sfz* Large Tom-t. *3*

P

molto accel.

M.S. (quasi spoken _/ / _ _ _) *ff*
that mean a - ny-thing to you? Don't you un - der - stand what it means

A. Fl. *ff*

Hn. *fp* *ff*

Perc. *fp* *fp* *f* hard mallets Crotales *p* *ff*

Vln. *mp* *mf* *f* *ff* arco jete *ff*

Vc. *ff* *mp* *f* *ff*

Pno. *ff* *mp* *f* *fp* *ff* arco jete *ff*

♩ = c.88

M-S. 173 *f*

We a-greed it was for you — it was your — de-ci-sion, you wan-ted to go.

A. Fl. *f* *pp* *f* *pp*

Perc. *mf* *p < f*

Vc. *f* *pp* *f* *f*

♩ = c.88

(8)

Pno. *mf* *f* *pp* *f* *pp*

Perc. *mf* *p < f*

R

accel.

M-S. 176 *ff*

It was n't what I'd planned — but I — you — you wan - - - ted to

A. Fl. *p* *f* *p* *f* *ppp* (l.r.) *sfz* *f*

Hn. *ppp* *f*

Perc. *Tom-t.* *p < f* *stop damping* *ppp* *ff* (molto cresc. as possible with extremely soft mallets)

Vln. *s.p.* *p*

Vc. *p* *f* *p* *f* *p*

(8)

Pno. *p* *f* *p* *f* *ppp* *3* *ff*

Perc. *Tom-t.* *p < f* *f* *p* *f* *p*

♩ = 100

♩ = c.88 colla voce

f (quasi spoken, coldly)

179

M-S. *go.* (t.r.) All that wai - ting and now I won-der why you came

A. Fl. *sfz* (t.r.)

Hn. *sf*

Perc. *f*

A. Gtr. *ff*

Vln. *ff* ord. II III II II III II II III *sim.*

Vc. *ppp*

Pno. *ff*

Perc. Tom-t. *f*

♩ = 100

♩ = c.88 colla voce



accel.

♩ = c.100

183

M-S. back at all. **FORCES S. TO LOOK AT HER** Do you hear me!

A. Fl. (t.r.) *sfz* m.p.

Hn. just air *sfz*

Perc. Temple Blocks *ff* *ff* *sfz* *mf*

Perc. Tom-t. *ff* *sfz*

A. Gtr. *ff*

Vln. *mf* *f*

Vc. *mf* *f* *pp*

Pno. *ff* *mf* *f* *ff*

Perc. *ff* *sfz* *pp* *mf*

acc. *ff* *mf* *f* *ff*

♩ = c.100

Temple Blocks
Untuned Almglocken
Large Tom-t.

Almglocken (untuned, low)
Almglocken (untuned, high)
Almglocken *mf*

187 **S** *f*

M-S. Ev - - - - - ry - thing's un - done, - - - tan - gled up. - - -

Hn. *fp* *fp*

Perc. *f* *mf* Tom-t. *secco* *f*

A. Gtr. *mf* *f*

Vln. *f* *sf*

Vc. *f* *p* *mf* *f*

Pno. *f* *p* *mf* *f*

Perc. *f* *mf* Tom-t. / Almglocken

190 *ff*

M-S. My girl is gone, gone! gone!

Hn. *fp* *fp*

Perc. *sfz* *sfz*

A. Gtr. *sfz* *sfz* *sfz*

Vln. *f* *ffp* *ffp*

Vc. *p* *f* *ffp* *ffp*

Pno. *f* *ffp* *ffp* *ffp*

Perc. *f* *sfz* *sfz*

colla voce

(♩ = 100)

S. HACKING AT HER HAIR
WITH NAIL SCISSORS

T

ff

M.S. 193 (distraught cry)

and you dare come in her place! aaugh! Stop it.

A. Fl.

Hn.

Perc. Large Tom-t. *f* *p* *f secco*

Vln.

Vc.

fff *ff* *ffp*

colla voce

(♩ = 100)

T

Pno.

Perc. Large Tom-t. *f* *p* *f secco*

fff *ff* *ffp*



rall. SLOWER ♩ = 52-56

f *pp*

gradually internalised, strained, broken

M.S. 199 (low inarticulate sobbing)

Su - za - na! uggh

A. Fl. To Picc. Piccolo *pp* *ppp*

Hn. *pp*

A. Gtr. *pp* l.v. sempre *p* *pp*

Vln. *pp*

Vc. *pp*

Pno. *pp* *ppp* *p* *pp*

rall. SLOWER ♩ = 52-56

208

M.S. (quasi whispered) Some-thing ha-p-pened to you. 'I on-ly want to know what it was.

Picc.

Hn.

A. Gtr. *ppp*

Vln. *pp*

Vc. *ppp* pizz. 3 3 3

Pno. *ppp* *pp* 3 3 3

212

EMBRACES S., SOOTHING HER

(choked by tears, half sung -----)

M.S. Let me see these arms of yours.

Picc. *ppp* sempre

Hn.

Perc. struck (medium rubber mallets) *pp*

A. Gtr. *ppp*

Vln. senza vib. con sord. practice mute *mf* (= *pp*)

Vcl. arco *ppp*

Pno. *ppp* sempre *quasi niente* *ppp* *pp*

Scene 2: Road Kill

SUZANA (S)
DRACUL (Bari)
THE CROWD (SATB)

Nic Chalmers

Emma-Ruth Richards

♩ = c. 72 - 76

Horn in F

Gong (c.28", very thin)
bowed at 3 relative pitches - low, medium, high)

Percussion

Violin

Violoncello

Piano reduction

Percussion

Gong (bowed)



A

THE CROWD

mp half sung

mp spoken (half whisper)

mf half sung

S.

M.S.

Bari.

B.

Flz.

Hn.

Perc.

Vln.

Vc.

Pno.

Perc.

allow time for gong to reach **pp**

Flz. **pp** **mp** **sfz** **p** **pp** **mf** **sfz** (l.r.)

Hn. **pp** **p**

Vln. **pp** **s.p.** **mp** **ord.** **p** **mf** **f** **pp** **s.p.** **mf**

Vc. **pp** **s.p.** **mp** **ord.** **p** **mf** **f** **pp** **s.p.** **mf**

Pno. **pp** **pp** **mp** **p** **mf** **f** **pp** **mf** **sfz**

Perc. **pp** **mp** **sfz** **p**

17 *mp* spoken (half whisper) *f* half sung *mp* spoken (half whisper) **B**

S. A man o - pens the door... Af - ter tha(t) t. A man gets out.

M.S. A man o - pens the door... Af - ter tha(t) t. A man gets out.

Bari. A man o - pens the door... Af - ter tha(t) t. A man gets out. **ENTER DRACUL**

B. A man o - pens the door... Af - ter tha(t) t. A man gets out.

Fl. *mf* *fpp* *f* *sfz* *sfz* *sfz* *fp* To Picc.

Hn. *mf* *fpp* *f* *sfz* *sfz* *sfz* *fp*

Perc. *pp* *f*

Vln. *ord.* *mf* *fpp* *f* *ord.* *f*

Vc. *ord.* *mf* *fpp* *f* *ord.* *f*

Pno. *mf* *pp* *f* *sfz* *sfz* *sfz* *fp*

Perc. *pp* *f*

24 *mp* spoken (half whisper) *sub. f* half sung *spoken (half whisper)* *p*

S. A man who does - n't want to be seen.

M.S. A man who does - n't want to be seen.

Bari. A man who does - n't want to be seen.

B. A man who does - n't want to be seen.

Fl. Piccolo *p* *f* *p* *f*

Hn. *p* *f* *p* *f*

Perc. *half dampen if necessary* *p* *f* *p* *f*

Vln. *mf* *ppp* *mp* *mp* *pp* *mp* *f*

Vc. *mf* *ppp* *mp* *mp* *pp* *mp* *f*

Pno. *mf* *ppp* *f* *pp* *f*

Perc. *p* *mp* *mp* *p* *f*

Legend:
 High Cowbell (unpitched)
 Low Cowbell (unpitched)
 Large metal Spring / Coil
 Bongo (high pitched)
 Large Tom-tom
 (play all with hard mallets)

Cowbells (untuned) / Spring / Bongo / Tom-t.

C

S. *mf* half sung What else? *mp* half sung The car did-n't crash, but the bo - dy... *mf* half sung A fly.

M.S. What else? *pp* spoken (half whisper) lies still. *mf* half sung A fly.

Bari. *pp* spoken (half whisper) A girl. *mp* half sung The car did-n't crash, but the bo - dy... *pp* spoken (half whisper) lies still.

B. A girl. lies still.

Picc. *mf*

Hn. *mf*

Perc. (Spring) gliss. *f* struck *mf*

Vln. *f*

Vc. *f*

Pno. *f*

Perc. Metal Spring / Coil gliss. *f* struck *mf*

S. *mf* A fly on her lips on her eye - lid *f* (spoken) d

M.S. *mf* A fly on her lips on her eye - lid *f* (spoken) d

Bari. *f* (spoken) A girl. *mf* A fly on her cheek *f* k

B. *f* (spoken) A girl. *mf* A fly on her cheek *f* k

Picc. *f* *mf* *f*

Hn. *f* *mf* *f*

Perc. *f* *pp* *ff*

Vln. *ff* (IL) *ff* *ff*

Vc. *ff* *ff* *ff*

Pno. *f* *mf* *ff* *ff*

Perc. Cowbell, Bongo, Spring *f* *pp* Cowbells (untuned) / Spring / Bongo / Tom-1. *ff*

42 **D** *mf* 3 (spoken) $\text{♩} = 63$

S. *f* *mf* 3 (spoken) *mf* 3 (spoken)

E - lev - en heel He re peats

M.S. *f* *mf* 3 (spoken) *mf* 3 (spoken)

E - lev - en heel He re peats

Bari. *f* *f* wildly *mf* 3 *ff* *mp*

E - lev - en di - gits call the dogs. to heel Lis - ten! No cash no girl. No cash no girl. Are we clear?

B. *f* *mf* 3 (spoken) *mf* 3 (spoken)

E - lev - en di - gits call the dogs. to heel He re peats

Picc. *f* *ff*

Hn. *p* *f* *mf* *sf* *p* *pp*

Perc. *f* *secco* *ff*

Vln. *ff* *ff* *f* *ff*

Vc. *ff* *ff* *f* *ff* *pp* gritty, very slow bow

Pno. *ff* *ff* *f* *ff* *ff* *sf* *p* *pp*

Perc. *f* *secco* *ff*

49 **E** $\text{♩} = 72 - 76$ $\text{♩} = 63$

S. *mp* *mp* 3 *f*

Clear Flick Switch Trans - mi - ssion com - plete.

M.S. *mp* *mp* 3 *f*

Clear Flick Switch Trans - mi - ssion com - plete.

Bari. *mp* *mp* callously, sordidly *mp* 3 *f* *mp* roughly, sotto voce

Clear Al - right send them in. Flick Switch Trans - mi - ssion com - plete. Get up.

B. *mp* *mp* 3 *f*

Clear Flick Switch Trans - mi - ssion com - plete.

Hn. *sf* *pp* *pp* *Whip* *sf*

Perc. *pp* *Gong* *pp* *Whip* *sf*

Vln. *p* *gritty, very slow bow* *ord.* *mp* *ord.* *sf*

Vc. *p* *poco* *mp* *sf*

Pno. *sf* *pp* *mp* *sf*

Perc. *p* *poco* *mp* *sf* *Whip* *sf*

accel. $\text{♩} = 88$ $\text{♩} = 72 - 76$

56

Bari. *ff* harsh Get up!

Suzana *p* gasp, whispered ahh!

Picc. *pp* *f* *sf* *ppp*

Hn. *p* *f* *sf* *ppp*

Perc. High Bongo (mallets) Large Tom-4. *ff* secco with hands *pp*

Vln. (arco) *pp* *f* *sf* *pp* col legno *p* arco jete *mp*

Vc. *f* *f* *f* *f* *port.* *f* *sub. p* *pp*

Pno. *pp* *f* *sf* *pp* *p* *mp*

Perc. Tom-4 / Bongo *ff* (Bongo) *pp*

61

Bari. **F** *mp* sempre tauntingly How old___ are you?

Solo S. **F** *mp* gutsy *poco* [NODS IN DIRECTION OF HER PASSPORT] SUZANA You can see___ for your-self how old I am.

Picc. *mf*

Hn. *sf* *ppp* *mf*

Perc. (Tom-4) *ppp* sempre (Bongo) with mallets *mf*

Vln. (m.s.) *p* arco jete *mp* sul pont. *ppp* *mp* *mf* *sub. pp*

Vc. sul pont. *ppp* (m.s.) *mp* *sub. pp* *mf* *sub. pp*

Pno. *p* *mp* *ppp* *mp* *mf* *sub. pp*

Perc. (Tom-4) *ppp* sempre (Bongo) *mf*

67

Bari. *Se - ven - teen.* *poco* *sub. mp* **G** *The thing is, you're not se-ven - teen you're four - teen, aren't*

Solo S. *mf* *mp* *What?*

Picc.

Hn.

Perc. *with hands* *p* *mf* *pp* *p* *mp* *mf*

Vln. *mf* *sub. pp* *p* *mp* *mf* *sub. pp*

Vc. *mf* *sub. pp* *p* *mp* *mf* *sub. pp*

Pno. **G** *mf* *sub. pp* *p* *mp* *mf* *sub. pp*

Perc. (Bongo) *p* *mf* *pp* *p* *mp* *mf*

75

Bari. *ff* **H** *HE SMACKS HER, HARD.* *you?* *Four - teen. Four - teen!*

Solo S. *mf* *mp* *f* *quasi spoken* *No, I'm se - ven - teen. Se - ven - teen.* **H** *SHE STAGGERS, STUNNED. CROUCHED ON FLOOR* *(scream → internalised)* *Aceiii!*

Picc. *mf* *f* *ff*

Hn. *mf* *f* *ff* *mf* *f* *sfz*

Perc. (mallets) *sfz* *fp* *f*

Vln. *f* *f* *ff*

Vc. *sfz* *f* *ff* *(arco)* *f* *sfz*

Pno. *f* *mf* *f* *ff* *mf* *f* *sfz*

Perc. (Bongo) *sfz* *fp* *f*

colla voce $\text{♩} = 72 - 76$ **rall.** $\text{♩} = \text{c.}52$ **I** (pronounced but tenderly)

80 *ferociously* *mf* *sfz* *sfz* *dismissively* *mp* (quasi spoken) (quasi spoken)

Bari. I paid through the prick for you ---- now make it worth my while. Come on, "up you get".

Picc. *p* *pp* sotto voce sempre

Hn. *pp* *f*

Perc. Bongo Gong struck with soft mallet, then hold a large triangle beater against rim *mp* *lv*

A. Gtr. *mp* *sf*

Vln. *p* *pp* *p* *f*

Vc. *p* *pp* *p* *f*

colla voce $\text{♩} = 72 - 76$ **rall.** $\text{♩} = \text{c.}52$ **I** *pp* sotto voce sempre

Pno. *p* *f* *pp* *p* *f* *pp* *f* *pp*

Perc. Bongo Gong *mp*



86 *molto accel.* $\text{♩} = \text{c.}52$

Bari. There's a "good girl."

Picc. To A. Fl. *sf* *f*

Hn. *sf* *f*

Perc. Wood Block *p* *f* *pp*

A. Gtr. *mp* *rubato* *pp* sempre *p*

Vln. *f*

Vc. *f*

molto accel. $\text{♩} = \text{c.}52$

Pno. *mp* *sf* *f* *rubato* *pp* sempre

Perc. Wood Block *p* *f* *p* *pp* (Guitar, tapping)

HE CHECKS HIS WATCH

molto accel. $\text{♩} = 100$

S. FREEZES

laughing →

A few min - utes... more and you can show... me how you go.

Alto Flute

pp

mf

Gong *bowed* *p*

A. Gtr. *p* *ff*

Vln. *f*

Vc. *ppp* *f* *ppp* *s.p.*

Pno. *ppp* *pp* *f* *(pp)* *f*

Perc. *p* *ppp* *Gong (bowed)* *p*

(Guitar, tapping) *p*

rall. $\text{♩} = 72 - 76$

S. *mp p marcattiss.*
Blin - ding head - lights

M.S. *mp p marcattiss.*
Blin - ding head - lights

Bari. Don't pa - nic, I won't leave you here on your own.

B.

A. Fl. *(l.r.) To Picc.* *pp sempre*

Hn. *sf* *ppp sempre* *bowed* *pp*

Perc. *pp*

A. Gtr.

Vln. *ff ord.* *pp* *mp*

Vc. *f* *ppp* *mp*

Pno. *ff* *pp* *pp sempre* *pp sempre* *mp*

Perc. *pp* *Gong (bowed)* *pp*

103

K

mf *p* *marcatiss.* *mp*

S. ig - nite dirt roads The dis - trict po - lice dip their lights.

M.S. ig - nite dirt roads The dis - trict po - lice dip their lights.

Bari. Safe - - ty in num - bers, I think. The dis - trict po - lice dip their lights.

B. The dis - trict po - lice dip their lights.

A. Fl. To Picc.

Hn.

Perc. High Cowbell (unpitched)
Low Cowbell (unpitched)
Spring / Coil
Bongo (high pitched)
Large Tom-t.

Vln. *mf* *mp* *mf*

Vc. *mf* *pp* *mp* *pizz.* *arco* *mf*

K *mf* *mp* *mf*

Pno. *mf* *pp* *mp* *mf*

Perc. Cowbells (untuned) / Spring / Bongo / Tom-t. *mf*

108

f *sf* *ff* *sf* *ff* *sf*

S. They're bi - ting at the bit for a place in the

M.S. They're bi - ting at the bit for a place in the

Bari. They're bi - ting at the bit for a place in the

B. They're bi - ting at the bit for a place in the

Picc. Piccolo *f* *ff* *sf*

Hn. *f* *ff* *sf*

Perc. *f* *ff* *secco*

Vln. *f* *ff* *sf*

Vc. *f* *ff* *sf*

Pno. *f* *ff* *sf*

Perc. *f* *ff*

L

112 *ff*

S. chase.

M-S. chase.

Bari. *ff* DRACUL
ma brutale *ff*
Hold still. HE GRABS HER JAW

B. chase.

Solo S. *ff*
No! Let go!

Picc. *ff* *secco* *f*

Hn. *fp* *f* *pp* *mp* *pp* *p* *mf*

Perc. *ff* *secco* *f*

Vln. *fpp* *ff* *sub pp* *f* *mf* *p* *f*

Vc. *ff* *f* *fpp* *ff* *sub pp* *f* *mf* *p* *f*

Pno. *fp* *f* *fpp* *ff* *sub pp* *f* *mf* *p* *f*

Perc. *ff* *f* *pp* *f* *mf* *p* *f*

L

122 *mp* *mf* *mp* *mf*

Solo S. Don't look. Don't fight. Don't

Picc. *pp* *f* *pp* *f* *mf* *ff*

Hn. *sfpp* *sf*

Perc. Bongo (high) with hands *p* *ff*

Vln. *ff* *ff sempre*

Vc. *ff* *ff sempre*

Pno. *ff* *pp* *f* *pp* *f* *mf* *ff*

Perc. Bongo *sfpp* *sf*

M

pp marcatis.
(quasi whispered)colla voce
poco rall.

♩ = 72 - 76

FOUR OR FIVE MEN SIDLE IN

129

S. Count to ten

M.S. Count to ten

Solo S. *pp* scream. *p* and think of some-thing else. *mp* Don't

Picc. *f* *ff* To A. Fl.

Hn. *pp sempre* *f*

Perc. Gong (swept with small triangle beater) (preciso) Bass Drum *pp* *f secco*

Vln. *ff* *ppp* *ff*

Vc. *ff* *ppp* *ff*

Pno. *pp sempre* *ff* *ppp* *f* *ff*

Perc. Gong (swept with small triangle beater) Bass Drum *pp* *f*

poco rall.
colla voce
♩ = 72 - 76

N

ff marcatis.

136

S. Nail and claw ve-xing skin.

M.S. *ff marcatis.* Nail and claw ve-xing skin.

Bari. THE CROWD *f marcatis.* Nail and claw ve-xing skin.

B. *f marcatis.* Nail and claw ve-xing skin.

Solo S. *mf* look. *fp* Don't. *pp* fight. *p* (a toneless voice - d'une voix dé timbrée) Don't scream, think of some-thing else. A MAN GRABS HER ...

Picc. Alto Flute 'toneless' (to match Suzana) *pp* *p* *ord.* *ff* To Fl.

Hn. *sf* *f* *mf* *f* *sf* *pp* *ff*

Perc. *sf secco* *sf secco* *sf* *ppp* *sf secco* *sf secco* *ff*

Vln. *ff* *ff* *ff* *ff* *ff* *ff*

Vc. *ff* *ff* *ff* *ff* *ff* *ff*

Pno. *ff* *ff* *pp* *ff* *pp* *fff*

Perc. *ff* *sf* *ppp* *sf* *sf* *ff*

O
♩ = 72 - 76

A. Fl. Flute

Hn. *sfz* *sfz* *sfz* *sfz* *sf pp* *f*

Perc. Gong bowed *ff* *p* (preciso) *p* (preciso) (preciso)

Vln. *ff* *ff* *ff* *ff* *ff* *ff*

Vc. *ff* *ff* *ff* *ff* *ff* *ff*

Pno. *ff* *ff* *sfz* *ff* *ff pp* *ff*

Perc. *ff* *p* *ff* *ff* *ff* *ff*

[$\text{--} \text{--} \text{--} = \text{♩} \text{--} \text{--}$]

♩ = 72 molto rall. ♩ = c. 52

P accel.

S. *pp* (toneless voice) (There was a pro - fe - sion) *sf*
...crime_ pro_ that swa(lloved) It

M-S. *pp* (toneless voice) (There was a pro - fe - sion) *sf*
...crime_ There_ ssion_ (swa)lloved It

Bari. *pp* (toneless voice) (There was a pro - fe - sion) *sf mp*
...crime_ was_ fe(ss)_ a It o -

B. *pp* (toneless voice) (There was a pro - fe - sion) *mf f mp*
...crime_ a_ crime... It o -

Fl. *f* *fp* *fp* *fp* *fp* *sfz pp*

Hn. *fp* *fp* *sfz p* *ppp*

Perc. struck *pp* Lv.

A. Gtr. (There was a pro - fe - sion that swa - lloved a...) *mf* *pp* *f mp*

Vln. *fp* *fp* *fp* *fp* *sfz pp* *pp* *pizz.* *mf* *f*

Vc. *fp* *fp* *fp* *fp* *fp* *pp* *ord. V.* *pizz.* *mf* *f*

Pno. *f* *fp* *fp* *fp* *sfz pp* *ppp* *mf* *f* *mp*

Perc. *fp* *fp* *fp* *mf* *pp* Gong (struck) *pp*

[$\text{--} \text{--} \text{--} = \text{♩} \text{--} \text{--}$]
♩ = 72 molto rall. ♩ = c. 52

$\text{♩} = c. 72$ ($\text{♩} = c. 216$)

S. *mp* to groom the girls. *sf* It groomed. *mp* It

M-S. *mp* to groom the girls. *sf* It groomed. *mp* It

Bari. *mf* pened its mouth. *mp* It the girls to gain their trust. *sf* It

B. *mf* pened its mouth. *mp* It the girls to gain their trust. *sf* It

Fl. *pp sempre*

Hn. *ppp sempre*

A. Gtr. *f* *sfz*

Vln. *arco sfz pp* *sfz pp*

Vc. *arco sfz* *sfz*

Pno. *f* *ppp* *sfz pp* *sfz* *ppp* *sfz pp* *sfz*

Q

poco rit. $\text{♩} = 72$ ($\text{♩} = 216$)

S. *mf* gained their trust to co-ver a lie. *mp* It co-vered the lie. *p* *f* **R**

M-S. *mf* gained their trust to co-ver a lie. *mp* It co-vered the lie. *p* *f*

Bari. *mf* gained to make them con-sent. *f*

B. *mf* gained to make them con-sent. *f*

Fl.

Hn.

A. Gtr. *p* *f*

Vln. *sfz* *sfz* *pp* *sfz* *pp*

Vc. *pp* *sfz*

Pno. *pp* *sfz* *sfz* *pp* *pp sempre* *sfz* *pp* *f*

poco rit. $\text{♩} = 72$ ($\text{♩} = 216$)

R

S poco accel.

174

S. *f* them con - sent to start the car. *sf* It

M-S. *f* them con - sent to start the car. *sf* It

Bari. *f* It made *sf* It star - ted the car to kid - nap the girls. *p*

B. *f* It made *sf* It star - ted the car to kid - nap the girls. *p*

Fl. *ff* *mf* *pp*

Hn. *p* *f* *mp* *ppp*

A. Gr. *sfz* *pp* *sf* *pp*

Vln. *ff* *sfz* *sfz* *pp* *p* *sf* *pp*

Vc. *ff* *sfz* *pp* *p* *pp*

Pno. *ff* *mf* *sfz* *sfz* *sfz* *pp* *p* *fpp*

S poco accel.

♩ = 126

T

179

S. *pp* marcattiss. (quasi whispered) *sf* *mp* It cir - cled e - con - om - ies

M-S. *pp* marcattiss. (quasi whispered) *sf* *mp* It cir - cled e - con - om - ies

Bari. *pp* marcattiss. (quasi whispered) *sf* *mp* It cir - cled e - con - om - ies

B. *pp* marcattiss. (quasi whispered) *sf* *mp* It cir - cled e - con - om - ies

Fl. *fpp* To A. Fl.

Hn. *fpp*

A. Gr. *sf* *pp* *sf* *pp* *sf* *pp* *sfz*

Vln. *fpp* *sfz* *pp*

Vc. *sf* *pp* *fpp* *sfz* *pp*

♩ = 126

Pno. *fpp* *sf pp* *pp* *sfz* *pp*

T



188

U

pp marcatis. (to tally) *p*

S. It star - ted a tab to ta - ly the costs. It ta - lied the costs to

M-S. *p marcatis.* It ta - lied the costs to

Bar.

B.

A. Fl. *p* *pp sempre*

Hn. *pp*

A. Gr. *p*

Vn.

Vc. (b)

Pno. (b)

V

193

S. *mf* scale the debt. It scaled the debt. *f* It bound the girls to stamp their skins. *sf*

M-S. *mf* scale the debt. It scaled the debt. *f* It bound the girls to stamp their skins. *sf*

Bar. *mf marcattiss.* It scaled the debt. *f* It bound the girls to stamp their skins. *sf*

B. *f marcattiss.* to bind the girls. *mf* It bound the girls to stamp their skins. *sf*

A. Fl.

Hn.

A. Gtr.

Vln. *f* (punta) *pp* *fff* echotone *pp*

Vc. *f* (punta) *pp* *fff* echotone *pp*

Pno. *f* *pp* *fff* echotone *pp*

V

198

S. *f* stamped. *sf* It *ff* It pro-mised them pure to

M-S. *f* stamped. *sf* It *ff* It pro-mised them pure to

Bar. *f* their skins to mark them young. *sf* It *ff* It pro-mised them pure to

B. *f* their skins to mark them young. *sf* It marked them young to pro-mise them pure. *ff* It pro-mised them pure to

A. Fl.

Hn.

A. Gtr.

Vln. *sfz* *sfz* *sfz* *pp* *sfz* *pp*

Vc. *sfz* *pp* *sfz* *pp* *sfz* *pp*

Pno. *sfz* *pp* *sfz* *pp* *sfz* *pp*

W

W

203 *ff* *sub.p* *pp* *p* poco accel.

S. dou - ble their yeild. There was a pro - fess - ion that swa - llo - wed a crime. It closed the a - ccount when an en - ti - ty failed; it

M-S. dou - ble their yeild. There was a pro - fess - ion that swa - llo - wed a crime. It closed the a - ccount when an en - ti - ty failed; it

Bar. dou - ble their yeild. ...crime. 'en - ti - ty failed; it

B. dou - ble their yeild. ...crime. 'en - ti - ty failed; it

A. Fl. *pp* *p*

Hn. *ppp* *pp*

A. Gtr. *pp* *mp*

Vln. *f* *pp* *mp*

Vc. *f* *pp* *mp*

Pno. *f* *pp* *mp* *(p)*

207 *ff* *p* *X* THE LAST OF THE MEN ZIPS UP HIS FLIES AND DISAPPEARS

S. threw the loose change to her floa - - - - - ting en - - - - - trails. *X*

M-S. threw the loose change to her floa - - - - - ting en - - - - - trails. *X*

Bar. threw the loose change to her floa - - - - - ting en - - - - - trails. *X*

B. threw the loose change to her floa - - - - - ting en - - - - - trails. *X*

A. Fl. *f* *p* *mf* *sfz* To Picc.

Hn. *mf* *pp* *mp* *mf*

A. Gtr. *ff* *sfz*

Vln. *ff* *pp* *ff* *sfz* *pp* *ppp*

Vc. *ff* *pp* *ff* *sfz* *pp* *ppp*

Pno. *ff* *pp* *ff* *sfz* *pp* *ppp*

ff *pp* *ff* *sfz* *pp* *ppp*

'SNAP' $\text{♩} = c.60$

(*p*) (barely human scream)

212

Solo S. AH!

A. Fl. Piccolo

Hn.

Perc. Whip *ffz* Gong *p* bowed *ff*

A. Gtr.

Vln. *ff* (highest pitch possible, off fingerboard) *pp* *ff* *fff* sempre →

Vc. *ff* *pp* *ff* *fff*

$\text{♩} = c.60$

Pno. *ff* *pp* highest cluster *ff* *fff* sempre →

Perc. Whip *ffz* Gong (bowed) *p* *ff*

≡

Y $\text{♩} = c.126$ colla voce sempre

ff aggressively

218

Solo S. Drag the sun back in - to the sky! Burn blis - ter crack.

Picc.

Hn. *fff* sempre *f*

Bass Drum

Perc. *ff* *mp* *pp*

A. Gtr. *ffz* *fff* *L.v.*

Vln. *fff* *sub.p*

Vc. *fff* *sub.p*

Y $\text{♩} = c.126$ colla voce sempre

Z *fff* *sub.p*

Pno. *fff* *sub.p*

Bass Drum

Perc. *ff* *mp* *pp*

239

ff

AN OWL SOUNDS
covers mouth to stiffl sound

Solo S. *they lose me down a gap in the road.*

Picc. *toneless (d'une voix dé timbrée)*

Perc. *ppp* Bass Drum *ppp secco*

Vln. *sub. p* *fppp flautando*

Vc. *sub. p* *fppp flautando*

Pno. *sub. p* *fppp flautando* (E)

Perc. *ppp* Bass Drum *ppp secco*

[illegible]

EE *molto accel.*

Solo S. *ppp* *mf* *f* *sub. p* *mp*
 scour my clothes. I can yes e - rase... what?... wipe off the

Perc. Sandpaper Blocks *pp* *constant breathing* *f* *p*

Vln. *ppp* *p* *f* *fp* *ppp* *pizz.* *p*

Vc. *ppp* *f* *fp* *ppp* *p*

Pno. *ppp* *p* *f* *fp* *ppp* *p*

Perc. Sandpaper Blocks *pp* *constant breathing* *f* *f* *p*

FF *♩ = 126*
(spoken, desperately)

Solo S. *f* *ff*
 dried sa - li - va, the pe - trol re - si - due. Scra - - - tch! Burn! Scrape!

Perc. *ff* *Large Tom-4.* *<f* *p < f* *<f* *p < f* *<f* *p < f*

Vln. *arco* *p* *mf* *f* *ff*

Vc. *arco* *p* *mf* *f* *ff*

Pno. *p* *mf* *f* *ff*

Perc. *ff* *Large Tom-4.* *<f* *p < f* *<f* *p < f* *<f* *p < f*

FF *♩ = c.72*

Suzana *fff* *fff*
 Scour! let them find me gone.

Picc. *ppp*

Hn. *p* *ffp*

Perc. *f < ff* *Bass Drum* *fff* *secco*

Vln. *poco s.p.* *ffp* *fff*

Vc. *poco s.p.* *ffp* *fff* *ppp flautando*

Pno. *p* *ffp* *fff* *ppp sempre*

Perc. *f < ff* *Bass Drum* *fff* *secco*